BISHOP'S SEMINARY OF SAVONA

From ecclesiastical dwelling
to accessible hospitality facility

VIVIANA RIZZO

Politecnico di Torino

Master of Science in
ARCHITECTURE FOR SUSTAINABILITY

Candidate: Viviana Rizzo

Supervisors: Prof. Lorenzo Savio, Prof.ssa Gentucca Canella

Degree Thesis

a.y. 2024/2025

Sessione di Laurea Dicembre 2024

IT

Il progetto di tesi tratta il caso del Seminario Vescovile di Savona e del suo riuso adattivo, concretizzato nella trasformazione del sito in struttura ricettiva accessibile, intercettando l'emergente esigenza di ampliare l'offerta turistica regionale rivolta ad ospiti con disabilità fisiche, percettive e sensoriali, in una prospettiva di accesso universale al turismo, in quanto permette di ristabilire un rapporto sano tra lavoro e vita privata, contribuendo al benessere psico-fisico.

La metodologia adotta principi fondamentali, quali l'*adaptive reuse* come pratica sostenibile, l'accessibilità, la resilienza e l'inclusione. Dopo aver studiato lo stato attuale del sito e averne compreso i vincoli storico-artistici, la struttura è stata suddivisa in unità funzionali che in parte mantengono la funzione originale, e in parte invece la modificano per migliorarne le caratteristiche e ottimizzare il progetto alla nuova destinazione d'uso.

Lo scenario di recupero è fortemente caratterizzato dal concetto di accessibilità, ben oltre la mera applicazione della normativa per il superamento delle barriere fisiche e percettive. La trasformazione in struttura ricettiva valorizza le caratteristiche originali della struttura, oggi sottoutilizzata, permettendone la conservazione attraverso l'uso e la rivitalizzazione delle attività ricettive. Particolare attenzione è rivolta alle caratteristiche dell'arredo e delle scelte architettoniche in un'ottica di accessibilità e abbattimento di barriere architettoniche.

The thesis project deals with the case of the Bishop's Seminary of Savona and its adaptive reuse, concretised in the transformation of the site into an accessible accommodation facility, intercepting the emerging need to expand the regional tourism offer aimed at guests with physical, perceptive and sensory disabilities, in the name of the universal right to tourism, as it allows to re-establish a healthy relationship between work and private life, contributing to the psycho-physical well-being of human beings.

The methodology embraces fundamental principles such as building reuse as a sustainable practice, accessibility, resilience and inclusion. After studying the current state of the site and understanding its historical-artistic constraints, the structure was divided into functional units that in part maintain the original function, and in part modify it to improve its characteristics and optimise the design for the new use.

The renovation scenario is strongly characterised by the concept of accessibility, far beyond the mere application of regulations for overcoming physical and perceptive barriers. The transformation into accommodation enhances the original characteristics of the structure, now underused, allowing its preservation through the use and revitalisation of accommodation activities. Particular attention is paid to the characteristics of the furnishings and architectural choices with a view to accessibility and the removal of architectural barriers.

INDEX

ADAPTIVE REUSE

Introduction

Adaptive reuse is a complex and multifaceted architectural and design approach that focuses on preserving existing built heritage assets and repurposing them to restore their meaningful use. This architectural practice involves transforming the existing built heritage into something new, thus giving it a new meaning while safeguarding the cultural, historical and social value of the site. Adaptive reuse methods and techniques help support the social, cultural and historical significance of architectural heritage, going beyond simple preservation efforts to revitalize disused spaces and prevent them from falling into neglect, decay and insignificance.

Adaptive reuse, consequently, is the only architectural practice that allows a building to be adapted to new conditions, new functions, and new uses. Indeed, it is a process that takes advantage of the benefits of embodied energy (also known as *embodied carbon*) and the quality of the original building in a sustainable way, allowing it to be reused and upgraded in terms of technology, facilities, functions and overall performance. Such, in fact, is the potential that an adaptive reuse project can aspire to achieve. Initiatives to improve the sustainability of buildings tend to focus on new construction projects rather than existing ones. One of the reasons for this is the tendency to view old buildings as products with a limited useful life, and especially already finished, that must eventually be discarded and demolished. Therefore, there is a need to develop policies and strategies that encourage adaptive reuse and continued sustainability of the building stock.

Indeed, envisioning a change in functionality incorporates new meanings or, in architectural terms, new functions into the existing site. However, it is essential to strike a delicate balance between past and future, as not all proposed functions will fit together seamlessly. Adaptive reuse involves a careful interweaving of the new function with the host site, and it is imperative to consider whether it will establish a harmonious, independent, weak or strong relationship with its surroundings. Of course, the site modification proposal must demonstrate feasibility and sustainability through the consideration of various factors, which must necessarily be approached with a holistic and equalitarian approach: in

fact, economic, social, cultural, environmental, and architectural factors all play a decisive role in defining a successful architectural adaptive reuse project. For this reason, it should be recognized that the adaptive reuse project inevitably involves significant challenges for administrations, stakeholders, and designers. In order to get the most out of and "unlock" the potentials already mentioned, it is indeed crucial to maintain control over the above factors as a primary objective in the overall development of a successful project in its broadest sense. In particular, minimizing materials and pollution and considering the energy and so-called embodied carbon of the site are significant elements in determining the sustainability of a reuse project[1].

Although, in theory, an adaptive reuse project may seem to be "the answer to all evils" in our cities (and how many are, in the mind of each welcome reader, the examples of "decay" or "urban emptiness" present in our cities, places with a faded past and a rather depressing present?), and it seems to marry excellently with the green fashion of recent years, in practice behind each adaptive reuse project there are pitfalls and difficulties. In fact, there is a severe absence of specific instructions regarding the proper development of such a project, just as there are currently no detailed guidelines for the execution and evaluation of an adaptive building project. The lack of a consistent and standardized[2] approach can certainly be attributed primarily to the diverse nature of heritage sites, each with its own history, characteristics, challenges, and potential, as well as variations in their levels of conservation and current use. In addition, the involvement of a wide range of stakeholders and the heterogeneous nature of their objectives and expected outcomes contribute to the absence of a uniform, international and interdisciplinary approach and set of guidelines. In any case, it should be noted that there are several proposed approaches, some attempts at guidelines, and many notable examples of successful projects on undervalued heritage sites.

Regarding the origins of the practice of adaptive reuse, and of experiments in the field, it can be said without fear that, after all, it is a natural human tendency: in fact, there are examples of spontaneous "reuse" not reported in chronicles or accounts since the aptitude of human beings is to reinvent themselves and optimize their resources; indeed, from a purely anthropological point of view, human beings have managed to become what they are precisely because of their ability to "see beyond" things and "adapt and evolve"[3]. In fact, according

1 Aigwi, I. E., Duberia, A. & Nwadike, A. N. (2023). *Adaptive reuse of existing buildings as a sustainable tool for climate change mitigation within the built environment.* Sustainable Energy Technologies and Assessments, 56, https://doi.org/10.1016/j.seta.2022.102945

2 Arfa F. H., Lubelli B., Quist W. & Zijlstra H. (2022). *Adaptive Reuse of Heritage Buildings: From a Literature Review to a Model of Practice*. The Historic Environment: Policy & Practice, 13 (2), 148–170,
https://doi.org/10.1080/17567505.2022.2058551

3 Oakley, K. P. (1944) *Man the Tool-Maker.* 55(2), 115-118.
https://doi.org/10.1016/S0016-7878(44)80012-8

to British anthropologist Kenneth Oatkley, the skills that make our species unique include: the ability to make tools and utensils, to throw, a sense of community and coöperation, the aptitude for hunting, standing, and above all, the ability to adapt.

It would be necessary to wait until the arrival of the Modern Movement to assist in the recognition of adaptive reuse as a building practice, although it was not actually the school's *leitmotif*; rather, the Movement, which significantly influenced architectural theory and practice in the early 20th century and to some extent continues to do so today, emphasized new construction over the renovation of existing buildings. This architectural current has its roots in the historical context at the turn of the World Wars and is rooted in the desire and desire to "shake up" and renew the basic principles of architectural design. The Movement was characterized by a fairly specific character, which can be summarized in a series of principles::

1 - the ultimate goal of any construction, or more generally of any product of building design, must be the attainment of what Vitruvius already called *utilitas*: more extensively, this characteristic was described when "the distribution of the interior space of any building of any kind will be proper and practical for use";

2 - as a direct consequence, building materials and systems must be chosen and subordinated to such *utilitas;*

3 - beauty (again, introduced by Vitruvius as *venustas*) is hidden precisely in the marriage of form and function, of purpose and material, and in the elegance of the relationship between the two;

4 - architectural and aesthetic quality does not come from posthumous, contrived, and added decoration, but from the simplicity, rigor, and balance of the three factors described above (and here I am reminded of Adolf Loos, who in his work *Ornament and Crime* deals abundantly with the subject, and Mies Van der Rohe, with his slogan *Less is more*);

5 - just as the parts live in the unity of their relationships with each other, so the house lives in the relationship with the surrounding buildings. The house is the product of a collective and social arrangement. This marked a decisive break with the norms of the past, led by a revolution in building materials, and this breakthrough was rooted in the introduction of concrete and steel in construction, which upset the balance between humanity and the built environment.

Modernists advocated a *tabula rasa* to re-imagine urban spaces, which they considered almost sacred places for human interaction and community, despite their transformation into the concrete jungles we see today. The myth of the "Roaring Twenties" had born: in Italy, these were the years of *Futurism*, Italy's philosophical, artistic and literary celebration of speed, machines, violence,

youth and industry, with a decided rejection of the past[4]. Progress (whether technological, scientific, industrial...) and the machine are for the Futurists the pivotal elements of their time. These are also the years of the International Style, which claims that "the house is a machine for living in"[5]. The Movement is characterized by its emphasis on volume over mass, its use of lightweight, mass-produced and industrial materials, its rejection of ornament and color, and its use of modules, pillars and flat surfaces, typically alternating with areas of glass. The architectural design of the period was inevitably influenced by greater examples and architectural experiences from the past.

On the contrary, the 1970s witnessed the spread of a literature and cultural interest in adaptive reuse, which was finally considered as an almost "experimental" building practice that was interesting and had a lot of potential (in fact, it should not come as a surprise: during the years of the International Style, adaptive reuse, when called upon, was considered solely as a term of comparison to glorify the beliefs of the Movement itself). During this period, new practices and examples of adaptive reuse began to emerge in response to conservation movements and growing environmental awareness. In fact, this period coincided with the extensive discussions about the *ozone depletion phenomenon*, which attracted international attention and sparked wide-ranging debates. Heritage and climate change played a key role in bringing this topic into the public domain and making it an issue of widespread public interest[6]. This time, we can speak of a *bottom-up approach*, in that the need to change and adapt buildings is rooted in reasons that are not necessarily related to architectural considerations. Also, it is important to note that adaptive reuse differs from simple preservation and protection. Some of the motivations for adaptive reuse stem from the trend of renovated architecture, which presents almost endless possibilities, and the flexibility of approaches. Although this flexibility may appear as a weakness (since, as already seen, there are no universal guidelines for developing an adaptive reuse project), it actually reveals the potential and broad nature of the practice itself. It is influenced by a number of factors, including governance, regulations, resources and societal attitudes.

Finally, recently, interest in these practices has broadened, capturing the attention of the European Union Parliament. In 2014, the Parliament launched the "Horizon 2020" program, a research funding initiative with a budget of nearly 80 billion euros aimed at promoting innovation, including in the field of architecture. In addition, many universities offer specialized courses on adaptive

4 Marinetti, F. (1909) *Manifeste du Futurisme*. Paris: Le Figaro.

5 Le Corbusier, (1923). *Vers une architecture*. Milano: Longanesi.

6 Lanz, F. & Pendlebury, J. (2022) *Adaptive reuse: a critical review*. The Journal of Architecture, 27(2, 3), 441-462,

reuse[7]. The well-known slogan "reuse, recycle, repeat" has influenced building design and had a significant impact on the sensibilities of designers and users[8]. Although recycling at various scales may appear controversial or simply a passing trend, it undeniably represents a significant attitude of our time, and its influence has unequivocally extended to the field of building design.

The practice of adaptive reuse can boast a wide range of benefits involving architectural, cultural, social, economic and environmental factors. In particular, as illustrated in *Figure 1* below, the main outcomes of developing an adaptive reuse project for a heritage site within a built environment are the possibility of restoring value not only to the site itself but also to the surrounding area by activating a system of silent but present connections; in fact, adaptive reuse is able to promote the usability of the building while preserving its cultural and historical values. Furthermore, if one only considers the environmental and energy consequences of the intervention, the responsible design process, based on retrofitting the existing structure, could embrace new additions to it, but the environmental impact that such a conversion would have will always be less than that of destroying and rebuilding from scratch: adaptive reuse ensures that both the embodied carbon of the building and the site are maintained. This kind of consideration is an important feature when it comes to the sustainability of buildings. However, interventions on an empty and abandoned site can have an incredible impact on people's perception of a place: adaptive reuse is able to give a new meaning and purpose to the urban void, and this suture unites the city again. Finally, it must be said that empty spaces in cities often become breeding grounds for crime and result in a more dangerous environment. Apart from the obvious inconvenience that this condition may bring to local populations, this phenomenon only diminishes the economic value of the neighbouring area, ultimately causing a series of knock-on effects on economic stability and local security. Conversely, the practice of redeveloping existing housing stock can be a detonator for microeconomic dynamism that would have a positive impact on the entire community. All the aforementioned consequences are directly or indirectly linked to the practice of adaptive reuse and contribute to the consolidation of a more sustainable and safe environment for all.

In the following diagrams, the grey boxes show the main results of adaptive reuse and retrofitting of historic buildings. The direction of the arrows indicates the determining factors in each of the phases considered, while the colour indicates the area of interest: architectural, socio-cultural, economic or energy characteristics.

---

7 Among them are worth mentioning the MS programme "Architecture, Built Environment, Interiors" at Politecnico di Milano (IT), and the MA programme "Continuity in Architecture" at the Manchester School of Architecture (UK).

8 Stone, S. (2020). *Undoing Buildings: Adaptive Reuse and Cultural Memory.* Built Heritage, 6 (32), https://doi.org/10.1186/s43238-022-00080-y

This complexity can also be detailed and explored by diving deeper into the causes and consequences of each phase. Indeed, each phase hides other features. Having said this, the light yellow boxes in *Figure 2* show some crucial aspects of adaptive reuse: the enhancement of people's participation and involvement in the processes, the use of renewable technologies, the analysis and evaluation of a structural layout before tackling the project itself, the relevance of creativity above all, and the establishment of energy management are considered here as critical aspects that contribute to determining the effectiveness of the adaptive reuse strategy.

In particular, when it comes to considering the architectural benefits generated by the application of this promising approach, it seems relevant to emphasise how creativity plays a key role in identifying potential and feasible changes that the historic site could accommodate. In other words, not all changes can fit on a site: based on the characteristics of the site, considering its heritage value and background history, and performing an analysis of the surrounding environment to sense whether there might be potential, dormant links and connections with it, are inevitable steps to define which re-functionalisations should be excluded. It may be that some functions are already present on the site itself, while others may not work due to the different vocation and area. Although an analysis is clearly necessary, architecture is not just a matter of a scientific approach to a problem, but involves the creative support of the imagination. Often, even though things and solutions may not appear so clear to the eye, creativity is universally recognised as a key skill for the best architects in developing unexpected visions and scenarios that can bring freshness and unleash the hidden potential of the site. The above attitude is one of the main factors in achieving a successful adaptive reuse project. Besides creativity, which comes from the designers, a certain attitude is required from the 'public', defined as the rate of community participation and involvement in the process. Indeed, the recognition of the value of the chosen heritage by the local community is one of the most impactful discriminating factors for success[9]. The initial step in assessing the value of assets is above all the recognition of that value: once the redevelopment of the heritage site is recognised as strategic because of its ability to transform the entire area, increase its value and fill an urban void, the significant interest in the intervention does nothing more than spread the initiative in the public debate, attract investors and activate the economy.

In a world seemingly increasingly sensitive to the issues of sustainable development, the implementation of renewable systems for harvesting sources of all kinds is inescapable, and strategies open to climate mitigation and

9 Gaballo, M. & Mecca, B. (2021). Adaptive Reuse and Sustainability Protocols in Italy: Relationship with Circular Economy. Sustainability, 13(14), 8077. https://doi.org/10.3390/su13148077

adaptation must be developed[10]. In addition to contributing to the definition of a healthier environment, a direct consequence of emission reduction, renewables are recognised for their ability to ensure independence from the public energy grid (to elaborate on this aspect: in recent years mankind has witnessed continuous fluctuations in energy prices, so this feature has a plus point in terms of expenses and operation management), minimising global warming and enabling reliability and resilience.

Finally, a good project cannot be realised if good analyses are not carried out: these should include both economic aspects, such as management, resources, economic feasibility and sustainability, but also concerns about the structural set-up, i.e. the practical conditions under which the project will be developed. The verification of the economic-financial pre-feasibility and feasibility of projects with respect to real estate investments can be investigated with tools such as Life Cycle Costing (LCC) or Project Management (PM), techniques that allow the sustainability of the intervention to be verified prior to its development, and that take into account the sustainability and different project scenarios that can be developed. From a structural point of view, on the other hand, the technologies that will characterise the intervention must be described and analysed.

10 Gaballo, M. & Mecca, B. (2021). *Adaptive Reuse and Sustainability Protocols in Italy: Relationship with Circular Economy.* Sustainability, 13(14), 8077. https://doi.org/10.3390/su13148077

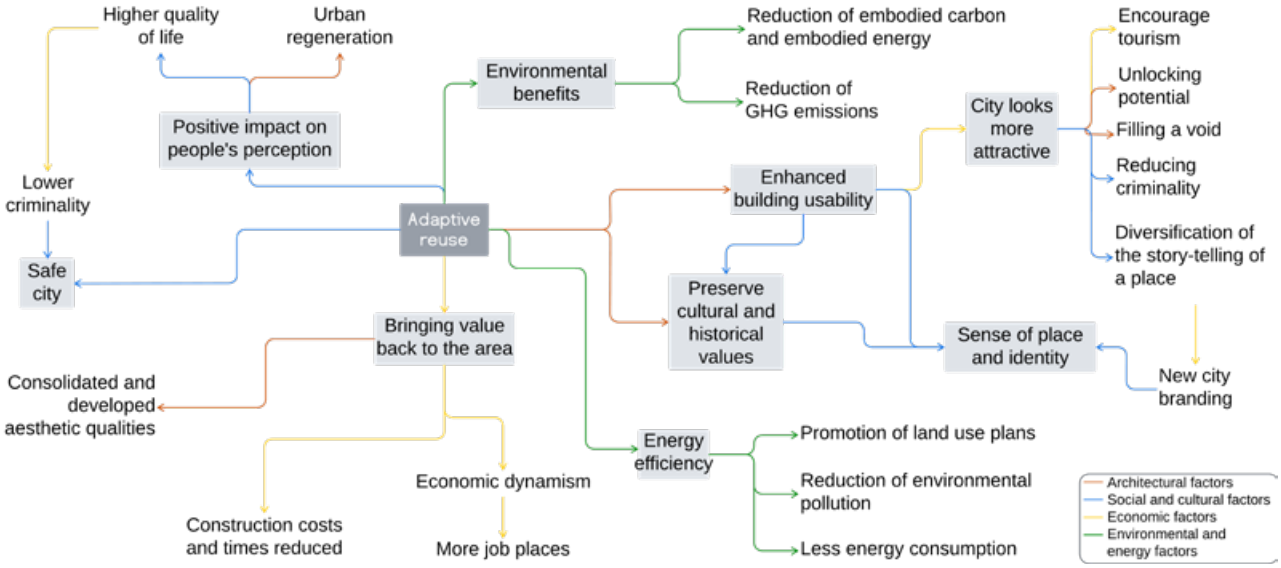


Figure 1. Consequences of adaptive reuse.

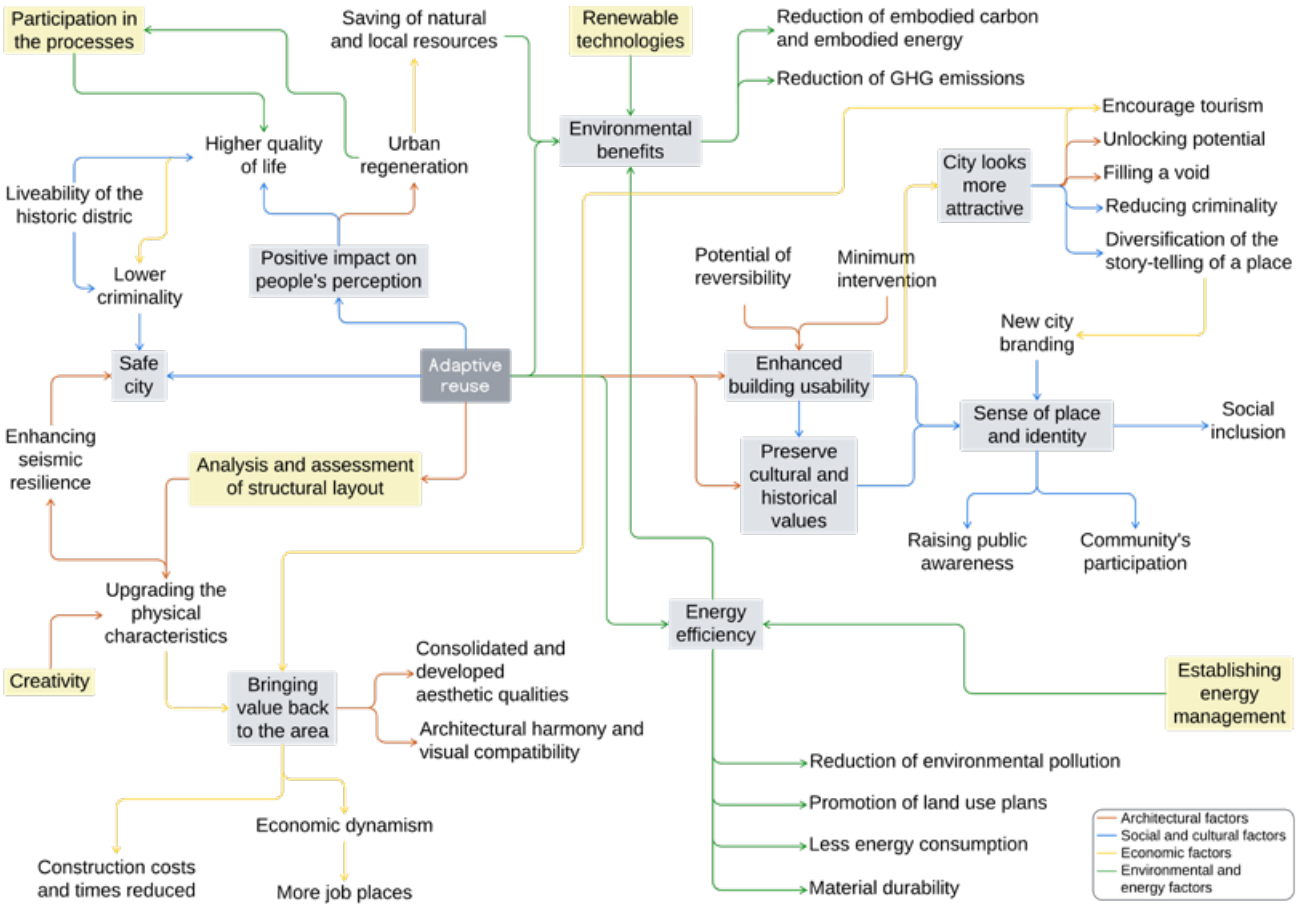


Figure 2. Broader results of adaptive reuse.

Opportunities for adaptive reuse in the Italian building stock

The last 10,000 years have been a period of relatively stable and mild climate for our planet. On the whole, man has adapted perfectly to it, as the climate has been a *sine qua non* for the development of agriculture, stable settlements and, eventually, the emergence of complex human societies. However, since the start of the Industrial Revolution, the pace of these changes has accelerated dramatically: man has altered the chemistry of the atmosphere through the burning of fossil fuels and living matter, with the prospect of global alterations and shifts in the Earth's entire climate system. The Earth's climate is powered by the Sun, which radiates energy in a wide range of wavelengths, predominantly in the visible part (about 54% of its emissions) of the electromagnetic spectrum.

According to the Sixth IPCC Report (2023), in 2019, about 79% of global greenhouse gas emissions came from the combined count of the following sectors: energy production, industry, transport and buildings; 22% came from agriculture, forestry and other land uses. The reductions in CO_2 emissions due to improvements in the energy intensity of GDP and the carbon intensity of energy were, however, significantly lower than the increases in emissions due to increases in global activity levels, for example in industry, energy supply, transport, agriculture and buildings. Recent wars and global unrest have further burdened the bill. It should be noted that the building sector is one of the main contributors to the extremely negative balance reported by the most recent authoritative report on climate change and its consequences[11].

In 2021, global CO_2 emissions from energy combustion and industrial processes rose to their highest annual level ever. A 6 per cent increase from 2020 brought emissions to 36.3 gigatonnes (Gt), an estimate based on the IEA's detailed region-by-region and fuel-by-fuel analysis, based on the latest official national data and publicly available energy, economic and meteorological data[12]. The

11 IPCC (2023). *Climate Change 2023: Synthesis Report. Contribution of Working Groups I, II and III to the Sixth Assessment Report of the Intergovernmental Panel on Climate Change*. IPCC, Geneva, Switzerland. https://doi.org/10.59327/IPCC/AR6-9789291691647

12 IEA (2020). *Energy Technology Perspectives 2020*. IEA, Paris. https://www.iea.org/reports/energy-technology-perspectives-2020

Covid-19 pandemic had a far-reaching impact on energy demand in 2020, reducing global CO_2 emissions by 5.2%. Since then, however, the world has experienced an extremely rapid economic recovery, driven by unprecedented fiscal and monetary stimulus and a rapid - albeit uneven - spread of vaccines. The recovery in energy demand in 2021 was exacerbated by adverse weather and market conditions, which led to more coal being burned despite the fact that energy production from renewable sources recorded the highest annual growth ever[13].

Our planet's climate system consists of various subsystems that are interconnected in a non-linear fashion. This complexity makes it difficult to accurately predict the response of the global climate to changes in a single subsystem, such as the atmosphere. The atmospheric state, which is characterised by factors such as temperature, humidity, cloud density and pressure, is influenced by other subsystems, including the hydrosphere (all the water on the Earth's surface), the cryosphere (the portion of the Earth's ice sheet that is covered by water in a solid state, i.e. ice or snow), the biosphere (all the ecosystems, including both flora and fauna) and the lithosphere (the portion of the Earth's ice sheet that is covered by the Earth's crust, or more simply, the land mass). For a significant change in global climate to occur, one or more of the following factors, often referred to as 'climate constraints', must be present[14]:

1 - changes in the characteristics and orbital motions of the Earth;

2 - variations in solar radiation intensity;

3 - changes in the Earth's geological balance (such as the arrangement or position of continents);

4 - changes in the patterns of currents;

5 - changes in the earth's albedo (the reflectivity of the planet's surface and atmosphere);

6 - alterations in atmospheric composition due to anthropogenic influences.

Each of these points reveals consequences for Planet Earth's precarious equilibrium, although there are some of these factors that are beyond human will and action, and for which we cannot feel responsible. Certainly, the Earth's orbital variation (*point 1*) is due to phenomena of magnetism and the different proximity of the Earth to other celestial bodies; among the celestial bodies that relate to our Planet, the Sun is the most important star, and its natural evolution is the cause of variations in terms of solar radiation (*point 2*), which, of course in

13 IEA (2023), *World Energy Outlook 2023*, IEA, Paris. https://www.iea.org/reports/world-energy-outlook-2023?language=it

14 Alfsen, K.H., Fuglestvedt, J., Seip, H.M., Skodvin, T. (2000). *Climate Change - Scientific background and process*. CICERO (Centre for International Climate and Environmental Research) Report, 2000:1.

the long term, have an enormous impact on the Earth's atmosphere. Regarding tectonic changes (concerning the plates that make up the Earth's crust, *point 3*), some experts agree that the current tectonic configuration, and possible future projections, are as similar as ever to previous configurations coinciding with even warmer periods that occurred in earlier geological eras: this would be due to increased volcanic activity, causing higher CO_2 levels in the atmosphere. The factors analyzed are already sufficient for there to be an increase in the rate of melting of the cryosphere, inexorably affecting and altering sea currents (*point 4*), in terms of direction, mass of water involved, and consequences for the balance of the marine biosphere and beyond. In addition, the extent of ice, as extremely reflective surfaces, has consequences for the albedo phenomenon (*point 5*): a reduction in ice implies a lower overall capacity of the Earth's crust to reflect solar radiation, thus increasing the absorption of solar radiation and causing a rise in the temperature of the atmosphere. Finally, the change in the composition of the atmosphere itself is an absolutely crucial factor in climate change (*point 6*): and while it is true that the first five factors analyzed are not human-dependent, and undoubtedly contribute to worsening climatic conditions, these are large-scale and long-range effects, incomparable to the heaviness and abruptness of man's contribution to the change in the composition of the atmosphere over the past 150 years. Net of these observations, therefore, the preponderant contribution of human activity to current climate conditions is undeniable: the aforementioned IPCC report shows that greenhouse gas emissions from human activities are responsible for an increase of about 1.1°C in the Earth's atmosphere from the 50-year period 1850-1900 to the present; moreover, it estimates that, on average, global temperature is expected to warm to or above 1.5°C over the next 20 years. This assessment is based on improved observational datasets to assess historical warming and advances in scientific understanding of the climate system's response to human-caused greenhouse gas emissions. Finally, the report predicts that climate change will increase in all regions in the coming decades. With 1.5°C of global warming, heat waves, longer warm seasons and shorter cold seasons will increase. If humanity were to allow warming to reach the 2°C threshold of global warming, extreme climate change would have reached a level considered "critical tolerance" for agriculture and health, but more importantly for the already precarious balance of our Planet.

Given the energy crisis, climate change, and land scarcity that are affecting contemporary humanity, it is important to reflect today on how architecture must reevaluate its priorities. It can no longer simply adhere to theoretical models, but must instead reconfigure spaces and embrace a global and worldwide degrowth[15]. This approach must be comprehensive and encompass various aspects of society, such as housing patterns, political structures, and economic frameworks. Moreover, to be effective, it must be comprehensive, as the success

15 Latouche, S. (2008). *Farewell to Growth.* Cambridge: Polity Pr

of this transformation depends on the broad scope it can achieve. Major transformations cannot be achieved through isolated experiences; instead, gradual declines in multiple sectors are the key to enacting change. For example, the outcome of the recent global energy crisis may mark the beginning of the end of the fossil fuel era. The dynamism supporting transitions to clean energy sources is now sufficient to allow global demand for coal, oil, and natural gas to peak before 2030, followed by a period of decline. The share of coal, oil and natural gas in global energy supply, which has remained stable at around 80 percent for decades, is beginning to decline, projected to fall to 73 percent by 2030. This represents a significant change. And in a change perspective, architecture also plays an important role in the processes. In this perspective of optimism and renewal, well-executed architectural design can be a crucial tool for shaping spaces that support human existence, yet maintain a degree of awareness and responsibility. The practice of architectural reuse can prove successful in enabling the reduction of emissions while meeting people's housing and building needs and safeguarding social heritage. It has been shown that shifting the focus from new construction to heritage preservation is an effective strategy for mitigating and adapting to the above emergencies[16].

On the basis of exhaustive and indisputable scientific evidence, however, it is possible to make short- and long-term choices to mitigate the consequences of current climate conditions: concrete *ad hoc* ideas and solutions have been proposed by the same working group, which, within the periodic reports of the IPCC itself, operates precisely from the perspective of climate mitigation for the environment as a whole. LThe actions to be taken affect several sectors, most notably the building sector (as well as energy infrastructure, transportation, agriculture, and waste management). Buildings represent a key challenge in the fight against the causes and effects of climate change, as we spend a significant portion of our time inside them (often more than 90 percent of our day) and they host most of our social, commercial, cultural and private activities. Human settlements have been shown to be among the main factors responsible for the current climate crisis[17]. Between 1970 and 1990, direct emissions from buildings increased by 26 percent, excluding those related to electricity consumption. If indirect emissions due to the energy required to operate mechanical systems and services (such as heating and cooling) are also taken into account, the total increase in building sector emissions reaches an impressive 75 percent[18]. Buildings consume massive amounts of energy throughout their life cycle,

16 Altomonte, S. (2009). *Climate Change and Architecture: Mitigation and Adaptation Strategies for a Sustainable Development*. Journal of Sustainable Development. https://doi.org/10.5539/jsd.v1n1p97

17 Steemers, K. (2003). *Towards a research agenda for adapting to climate change*. Building Research and Information, 31(3–4), 291-301.

18 IPCC (2007). *Climate Change 2007: Mitigation. Contribution of Working Group III to the Fourth Assessment Report of the Intergovernmental Panel on Climate Change*. (B. Metz, O.R. Davidson, P.R. Bosch, R. Dave, L.A. Meyer). Cambridge: Cambridge University Press.

from construction to decommissioning, depleting nonrenewable resources and releasing greenhouse gases into the atmosphere. Currently, their energy balance accounts for more than half of global consumption, mainly from the burning of oil, coal and natural gas, contributing significantly to CO_2 emissions and, consequently, to the causes of climate change. It is therefore imperative to develop design strategies that reduce dependence on fossil fuels, limit energy demand, harness clean energy sources, and minimize waste, taking into account uncertainty about future costs and availability of hydrocarbon-based energies.

The term "embodied energy" (EE), so far already used several times, refers to the total energy required for the construction of a building. A more detailed perspective defines it as the cumulative energy used during the life cycle of the building, taking into account each phase of the "life cycle": construction, maintenance and eventual demolition. This then includes initial, recurring and demolition embodied energies. The definition takes into account all energy flows associated with the building's life cycle, excluding the energy required for its operation. Initial EE includes energy expended in extracting raw materials, manufacturing, transporting components, and constructing the building, all of which occur before the building is occupied. Recurrent EE refers to the energy required to maintain the building during its use, including the energy required to repair or replace damaged materials and components. This is influenced by occupant behavior, maintenance requirements, the useful life of the building, and the durability and quality of materials. Finally, embodied energy from demolition is the energy consumed to dismantle the building at the end of its life cycle, recycle some components, and dispose of others, which involves transporting the waste to landfills or incinerators. This component is often uncertain due to limited data availability and generally accounts for a minor portion of total building life-cycle energy consumption. Embodied energy content varies significantly among different buildings and locations, influenced mainly by the materials, products, systems, and technologies used in their construction[19]. The estimation of energy expenditure associated with an individual building can vary significantly depending also on the estimation methodology applied. This relates to various aspects, including the estimation criterion chosen, system limitations defined, data quality, inventory databases used, assumptions made, limitations recognized, and cutoff criteria established. In addition, the geographical location of the building is a critical factor influencing these estimates. Variations in the sources of raw materials and building products, transportation types and distances, production technologies, and electricity generation methods depend on the location of the building.

A brief analysis of the three phases primarily constituting embodied energy EE (construction, use and maintenance, and disposal) shows that the use phase

19 Azari, R. & Abbasabadi, N. (2018). *Embodied energy of buildings: a review of data, methods, challenges and research trends*. Online: Elsevier, Energy and Buildings. https://doi.org/10.1016/j.enbuild.2018.03.003

refers to the actual "life" period of the building, which begins once construction operations are completed and the building is occupied. The energy consumed in this interval is that required for the daily activities that take place within the structure, regardless of its intended use. Currently, major efforts for energy-saving strategies focus on this phase. They aim to reduce the building's consumption through the installation of solar or photovoltaic panels to decrease the demand for gas and electricity; the use of thermally insulated window frames to prevent heat loss; increased insulation through systems such as thermal insulation in order to provide greater thermal inertia to the building; and the adoption of energy-saving light bulbs and energy-efficient appliances.

This, unfortunately, is not enough: the moment a building is handed over to the user who will make use of it, there is already a heavy bill on its shoulders, namely the embodied energy given by the construction phase. Moreover, this phase is not only and exclusively concerned with construction understood as the "assembly of pieces," but as we have already seen, it must take into account all the previous operations, concerning the manufacture of materials, the origin of the products used on the construction site, the extraction of raw materials and their processing, transformation, transportation... In short, although the use and maintenance phase is extremely longer than the construction phase, the former is proportionally more impactful, and both need to be addressed with a holistic and multidisciplinary approach, in order not to present too high an energy balance.

According to the 2011 Istat census, there are 12,187,000 residential buildings in Italy. However, according to data provided in the Strategy for the Energy Upgrading of the National Housing Stock published in 2021, the total number is 12,420,403. It is important to note that more than 60 percent of these buildings were built before 1976, when the first law on energy conservation, Law 373 of March 30, was introduced.

There are more than 13.5 million buildings in Italy, of which more than 90% are for residential use, corresponding to more than 12 million. Of these, more than 70% (about 8.5 million) were erected before 1980, while more than 50% date from before 1970. Analyzing the demographic situation, it can be seen that the Italian population has remained virtually unchanged, from 56.5 million in 1981 to 59 million in 2021. It is therefore understandable that more than 60 percent of homes are in the least efficient energy classes, namely F and G, with an impressive 90 percent when considering class D and lower classes. Moreover, it is important to note that energy consumption has virtually doubled since 1970. Very little new construction is done in Italy, less than 1 percent, and even less, 0.85 percent at most, deep renovation.

Italy's real estate assets are divided into three major categories, managed by Agenzia del Demanio, a public economic entity established in 1999. Agenzia del Demanio administers more than 43 thousand properties, classified into:

available property, unavailable property, and historic and artistic state property. A brief distinction is shown below:

- disposable assets: all assets under private law, which may belong to any person, not encumbered by any particular lien;

- unavailable assets: movable and immovable property, recognized as belonging to public entities, including non-territorial ones, which are identified by exclusion as assets not belonging to the previous category. They can also be distinguished into heritage assets by nature (mines, thermo-mineral waters, the entire forest domain) or by purpose (such as public office buildings and their furnishings);

- historical-artistic state property: these assets can belong only to territorial entities (state, regions, provinces and municipalities), which in turn are distinguished into necessary state property (maritime, water and military state property) and auxiliary state property (roads, highways and property of recognized historical, cultural, archaeological and artistic interest).

The law stipulates that property belonging to the first category cannot be alienated or be the subject of third-party rights. They are therefore to be considered unsaleable. In contrast, marketability is allowed for assets in the second and third categories, but those in the second category are bound by specific conditions of use that would remain even if they were the subject of private law negotiations[20].

According to Agenzia del Demanio's open-data[21], 60.2% (18,736 buildings) of Italy's built environment refers to the non-disposable heritage; 22.1% (6,864 buildings) to the disposable heritage; 17.7% (5,503 buildings) to the historic-artistic heritage.

Figure 3 shows a map of Italy, divided into regions, each colored with a more or less dark tone to indicate building density (light color = low density ; dark color = high density). The densest region, in terms of built environment, is Lazio (14.68 percent), home to the capital city, Rome, with a total built heritage of 4,566 buildings, while the most "pristine" region is Valle d'Aosta (0.42 percent), in the far northwestern corner of the country, which has an incredibly landmass consisting of some of the highest peaks in

Figure 3. Building distribution in Italy.

20 D.Lgs. n. 42/2004. Codice dei beni culturali e del paesaggio, ai sensi dell'articolo 10 della legge 6 luglio 2002, n. 137. https://www.gazzettaufficiale.it/atto/serie_generale/caricaDettaglioAtto/originario?atto.dataPubblicazioneGazzetta=2004-02-24&atto.codiceRedazionale=004G0066

21 https://dati.agenziademanio.it/#/consistenzaevalore ; accessed on March 26th, 2024.

Europe. Liguria, the region that is home to the listed building that is the subject of this thesis, ranks 12th (out of twenty total), with a built environment of 1,321 pieces.

That being said, it is no secret that Italy is home to one of the richest cultural and heritage ecosystems in the world, not only because of the incredible number of protected buildings (5,503) but also because of the inestimable value they represent for all of humanity. According to UNESCO, a specialized agency of the United Nations (UN) whose purpose is to foster global peace and security by promoting international cooperation in education, arts, sciences and culture, there are 1,199 World Heritage Sites classified as cultural, natural and mixed heritage. Of these, as also shown in the next image, a total of 59 are located within Italian territory, making the Bel Paese the leader in terms of the concentration of protected and globally recognized assets[22]. The market value, as well as the cultural and historical value of such heritage wealth, should be the flagship of the Mediterranean peninsula. The data and information provided by UNESCO are shown in *Figure 4*: as can be seen, Italy ranks first in the world in terms of the amount of protected and protected heritages and sites.

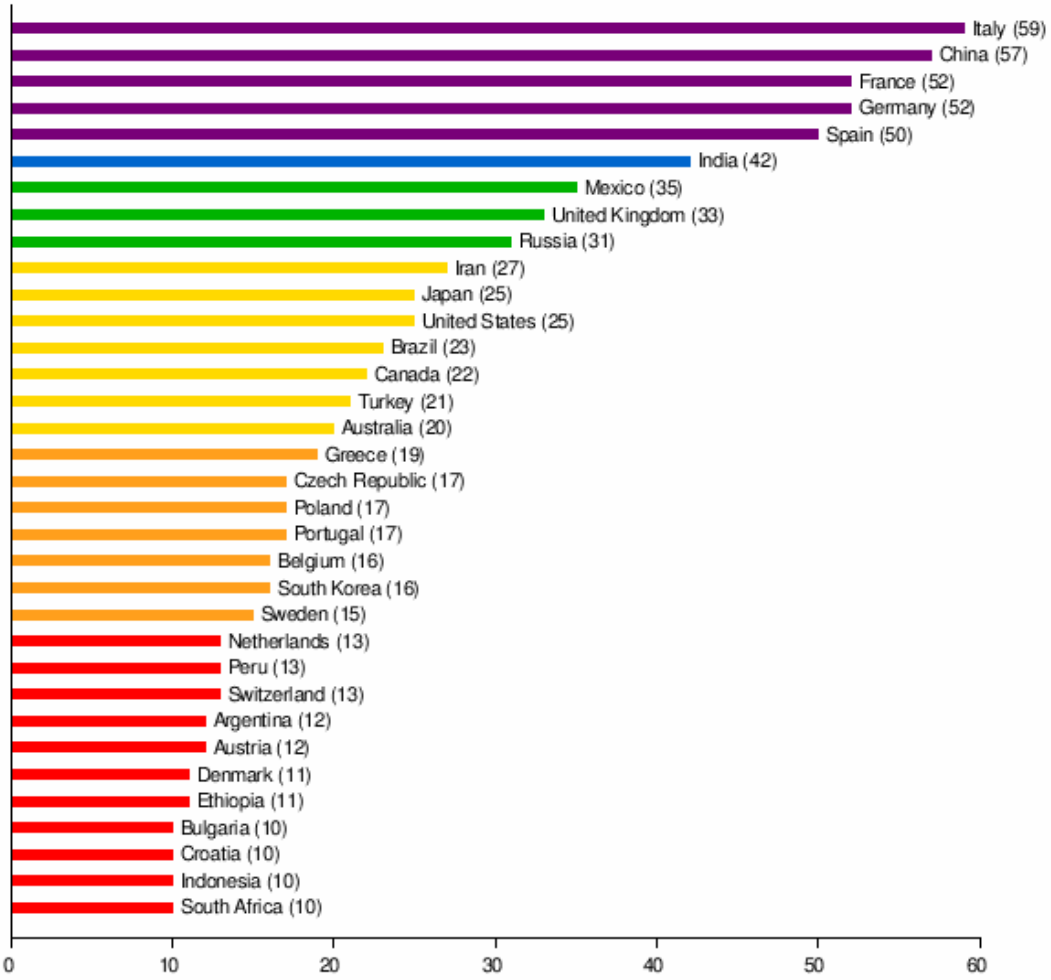


Figure 4. Leading countries in terms of the presence of *UNESCO World Heritage Sites*.

22 https://whc.unesco.org/en/list/stat#s2 ; accessed on March 21th, 2024.

However, building stock may cease to be used due to obsolescence of its primary function or when maintenance costs exceed the income generated from its operation. In these scenarios, the risk of abandonment increases significantly. Therefore, the configuration of a recessionary economic condition at specific and strategic sites is most worrisome when a significant number of cases are involved: that is, the large number of heritage sites in Italy's territory could represent an opportunity, or the prelude to a decreasing vortex of disinterest and non-investment. Contextually, the Italian picture is determined by a conflicting correlation between the aforementioned abundance of heritage sites (both in terms of "quantity" and "quality") and an economic model in which the revenues from the income of these sites are less than the costs of maintenance: this correlation often results in expenses not being covered and economic losses occur. In addition, the lack of clear planning and the absence of a cohesive vision on heritage sites weakens the opportunities that these places are able to propose to the territory, not only when considered as isolated places, but even more so when included in a broader territorial system: a homogeneous and wide-ranging approach by administrations, in Italy, is often absent.

Cultural and creative production systems, such as creative initiatives and enterprises, cultural and creative industries, visual and performing arts, and investments on heritage sites, are incredibly powerful opportunities for a nation to unleash its potential. The added value these interventions are able to provide to the national economy, as well as the employment and economic dynamism they bring to the shaping of society, is undoubtedly an essential part of the Gross Domestic Product (GDP) of a country itself. In Italy, the share of this economic sector in the total economy represents 6.1 percent of the total value of economic GDP, or nearly 90 billion euros out of a total GDP of 1.95 trillion euros (2022).

With that said, the most traditional of these five segments (investment in the maintenance, preservation, and protection of the heritage landscape), which can support development and production opportunities along the entire tourism supply chain, adds only 0.2 percent value in terms of economic value and jobs[23].

There are many reasons why Italian GDP has grown consistently less than other European countries[24] (with reference to the year 2008). In addition to the dynamics affecting all states, there are obvious internal weaknesses. On the one hand, the payment of high interest charges on the massive public debt accumulated in the past takes resources away from investments that could generate future wealth. On the other, there are obvious domestic weaknesses related to the low productivity of many enterprises, low public investment in research and education, various forms of corruption, and a significant impact

23 Fondazione Symbola and Unioncamere (2016). *Io sono cultura. L'Italia della qualità e della bellezza sfida la crisi*. Rome.

24 International Monetary Fund (2023). *World Economic Outlook: Navigating Global Divergences*. Washington, DC.

of evasion and the shadow economy

One way to verify the existence of constraints on a particular real estate parcel or landscape property is to consult GIS (Geographic Information System) tools, as they can link data to a map, integrating location information and other descriptive aspects. Such tools provide a basis for mapping and analysis. The General Directorate for Landscape, Fine Arts, Architecture and Contemporary Art, which is part of the administration, management and control system of the Ministry of Cultural Heritage and Activities, makes SITAP[25] (an acronym for Environmental and Landscape Land Information System) available on its website. This is a web-gis data storage system related to constrained and protected sites within the Italian territory, aimed at managing, consulting and sharing information on areas constrained under current landscape protection regulations. It should be stressed, however, that due to the non-exhaustiveness of both SITAP and Agenzia del Demanio's open-data with respect to the actual situation of constraint, the variability of the degree of positional accuracy and delimitation of constrained sites, they are unfortunately to be considered merely informative, not exhaustive or certifying storage and representation systems.

In fact, the Bishop's Seminary of Savona, the subject of this thesis disquisition, is not listed in the SITAP instrument, despite being a certified constrained property. The Seminary, in fact, due to its historical-artistic interest, pursuant to Article 10 of Legislative Decree No. 42 of January 22, 2004, is to be considered subject to constraint[26] as a cultural immovable property belonging to a civilly recognized ecclesiastical body; moreover, the analysis of the composition of the Italian building heritage highlights how the Bishop's Seminary of Savona is not a *unicum*, but rather one of a large number of more or less similar structures that, despite their historical and cultural relevance and their architectural peculiarities, do not enjoy adequate conditions of use. The approach and intervention proposed in this thesis with regard to the case study could be extended to a large number of more or less similar structures, upgrading and revitalising a large portion of the aforementioned Italian building heritage.

25 https://sitap.cultura.gov.it/index.php

26 https://www.bosettiegatti.eu/info/norme/statali/2004_0042.htm#010

STARTING POINT

The rethinking of the Episcopal Seminary of Savona is strongly desired by a joint collaboration of the Diocese of Savona-Noli, the Seminary's Administrative Council, the Board of Directors of the Solida Cooperative, and the College of Consultants, with the support and patronage of the city's municipality. In fact, all parties recognize the historical and artistic value of the structure, and admire its educational and formative role especially with regard to young people that the latter has played over the past two centuries. The Seminary is considered by all to be an oasis of peace, located a short distance from the city center, and the cooperation between the parties wants to be the seed for a new path, by and for the community itself.

Having no longer fulfilled the primary function for which the structure was conceived and designed, the Seminary is now configuring itself in the eyes of the parties as a real estate asset with disclosed potential: the parties dream of a future for the Seminary that sees it as a cultural, tourist, educational and social hub, where businesses and networks of volunteerism and solidarity can merge in empathetic support. Indeed, the facility has always had a formative role with regard to young people, clearly specializing over the years in the religious and ecclesiastical training of seminarians, and the parties agree in their desire to reawaken the social vocation of the site.

To date, the administration of the facility is afferent to the ecclesiastical entity Opera Mater Misericordiæ, while the social management is entrusted to the diocesan Community Services Foundation - ONLUS, the managing entity of Caritas. The latter, in turn, has assigned the use of a share of spaces (including, lodgings, refectory, kitchen and some common areas) to the Solida Social Cooperative, created within Caritas itself: it is managing the accommodation facility aimed at the development of social tourism.

Specifically, the Seminary is now in the business of hosting conferences and conventions of an institutional nature, a venue for private events, and a tourist vacation home, as well as a reception facility for people in minority and social difficulties, asylum seekers in Italy, such as immigrants from the African continent

and Ukrainian political refugees, fleeing the ongoing war in their home territories. In this context, the Seminary is part of a network of accommodation facilities provided by the local prefecture. Finally, a part of the spaces is at the disposal of local Scout groups, which are Catholic-based. Today, therefore, the Episcopal Seminary represents an important meeting point for Catholic associations, for the city as well as for groups and organizations that come from outside to hold conferences or seminars.

Regarding the facility's potential for transformation and development, all parties agree on a series of shared principles:

1 - first, each party seems intent on the investment of financial resources to restore and enrich the functions of the Seminary;

2 - moreover, all parties believe that there is a strong popular feeling of mutual belonging and qualification between the local community and the church structure, and there is seen in this mutual relationship a potential to work and resurrect the building and its embedded significance;

3 - all agree on the recognition of the historical, artistic and cultural value of the assets that the Seminary guards, and the enhancement by the latter;

4 - the Chapel is considered the beating heart of the structure, as the seat of the Eucharistic Celebration, the foundation of Catholicism that the Seminary has always defended, guarded and trained. The Chapel must remain as such, unchanged and active, testifying to the integrity of the values of the Seminary itself;

5 - it is believed that the expansion of the "hospitality" function, which is already part of the facility's DNA, is crucial to raising awareness of the place and creating economic, tourism and social dynamics;

6 - finally, just as the Chapel must remain in place, so too must the part relating to the bishop's chambers and religious reception remain as an element of continuity between past and future.

The parties also agree on the possibility of co-managing the facility with external entities, as long as they share visions and ambitions about the Seminary's future (as is already the case with respect to the *Solida* cooperative).

The original settlement of the city of Savona dates back to prehistoric times, specifically to the Middle Bronze Age (in Europe identified as between 3400 BC and 1100 BC), with remains of prehistoric settlements dating back to around 1600 BC. The location of the Priamar Fortress, where the first settlement was built, was strategically advantageous due to its proximity to the sea and its position on a small hill, which allowed it to observe and control enemies from both the sea and the surrounding hills, as historians agree.

One of the earliest narratives of a more developed urbanisation of the area is attributed to Titus Livius, a Roman historian who lived between 59 B.C. and 17 A.D., during the transition period from the glorious Republic to the welll-known Empire. He is the author of the monumental work *Ab Urbe Condita*, consisting of 45 books (of which 20 have come down to us), which treats the history of the city of Rome from its foundation. In the context of his treatment of the Punic Wars, the author mentions the city of Savona as an ally of Carthage. It is at Priamar that Mago, Hannibal's brother, is said to have hidden the spoils of war looted during the siege of the nearby Roman settlement of Genoa.

In the years around 205 BC, Liguria, including the city of Savona, fell under Roman control at the hands of consul Lucius Aemilius Paulus between 182 BC and 181 BC. During this period, Savona lost part of its importance to *Vada Sabatia* (today's Vado Ligure) due to the latter's better road connections and the presence of a large port. Since then, the city has experienced phases of increasing importance alternating with periods of decline.

Curiously, the city's history is closely linked to the fate of its main icon, the Priamar Fortress. The fluctuations in the prestige and relevance of the city faithfully reflect the events linked to its stronghold, which undeniably shapes its course.

In Byzantine times, after the fall of the Western Roman Empire, the city acquired a new importance as the whole of Liguria had been conquered by the Byzantines in 538 A.D., during the Gothic Wars, and renamed *Provincia Maritima Italorum*:

Savona became an easy landing place and a strategic control point for the whole region, located in the heart of a peripheral province and therefore strategic for the control of the Graian and Cottian Alps.

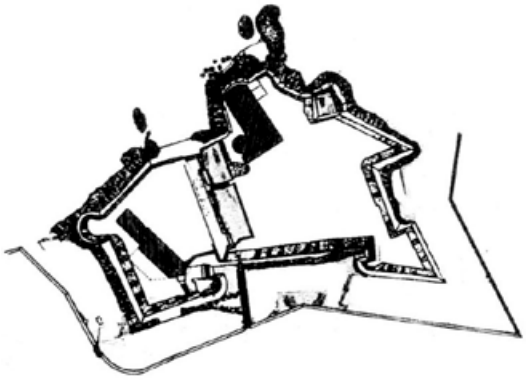


Figure 5. Layout of the first fortified complex as built between 1542-1544 (floor plan of the Cathedral, not yet demolished)

The enemy breakthrough of the Lombards into Italy in 641 A.D. led to the destruction of the Priamar settlement; it was later rebuilt and regained its strategic position for the control of the area in the 9th and 10th centuries. Following the establishment of the Maritime Republic of Genoa (1099 - 1797), the area was subjugated and military fortifications and religious structures were erected. The relationship between the two cities is sometimes conflictual and marked by bitter struggles, but the links and connections are deep. The city's greatest period of splendour is linked to the papacy of Sixtus IV (1471-1484) and Julius II (1503-1513), who generously bestowed large sums of money and donations on the city, fostering its economic development and social dynamism. In fact, Savona is still known as the 'City of the Popes'. Coins were minted at the Mint in Savona, the production of ceramics expanded and strengthened, and the production and marketing of wine and wool were important to the city's economy.

The decline of the city of Savona can generally be attributed to the turbulent political disputes of 15th century Italy and the wider European scene. Indeed, during the clash between Charles V of Spain and Francis I of France, the city sided against Genoa, supporting the French. Charles V of Habsburg, the Holy Roman Emperor, was a monarch with strong expansionist desires, ambitious and determined to unify European territories under one universal Christian government. In contrast, France consistently opposed such hegemonic visions. The defeat of the King of France at Pavia further soured relations between Genoa and Savona, as the former sought to 'punish' the latter for treason by destroying its port and decimating the local population.

In any case, the decades-long Franco-Spanish conflict ended with the abandonment of Charles V's ambitions, who partitioned his territories and abdicated in favour of his two sons. France allied with Sultan Suleiman the Magnificent, solidifying a strong relationship between the two main threats to Charles V's visionary plans. The French victory led Genoa to fear an attack by the French-Ottoman fleet on the Ligurian coast, prompting it to fortify the Priamar hill with the fortress of the same name in 1542. On the hill, between 825 and 887, the Cathedral of Santa Maria di Castello had already been built, initially included in the fortified structure, but later turned into barracks and soon destroyed. During the Genoese domination, the fortified structure was

repeatedly modernised due to constant defensive needs and developments in the military and technological fields. In 1648, an incredible accident struck the city of Savona: during a stormy night, lightning struck the gunpowder store located in the Priamar Fortress, containing about a thousand barrels of explosives. The consequences were catastrophic: about 850 dead, almost as many injured and over 200 houses destroyed. The city of Genoa interpreted this tragedy as an urgent need to expand and further fortify the structure.

Despite numerous fortifications and ongoing modernisation works, the Priamar Fortress was under siege by grenadiers under the command of the House of Savoy. The attack, coming from the direction of the city's port, was part of the War of Austrian Succession (1740 - 1748). Even Genoa's attempt to help did not succeed in stopping the offensive, as the Genoese reinforcements arriving by sea were intercepted by the British fleet, an ally of the House of Savoy. The fortress would return to Genoese hands only three years later, in 1750, thanks to the Treaty of Aix-la-Chapelle[27].

Untroubled years, interrupted only by further developments in the site's military capacity, were interrupted in 1797 by the Napoleonic Campaign of Italy: the Priamar Fortress remained occupied by French troops until 1815, i.e that is until the Battle of Waterloo and the Congress of Vienna, which definitively sanctioned

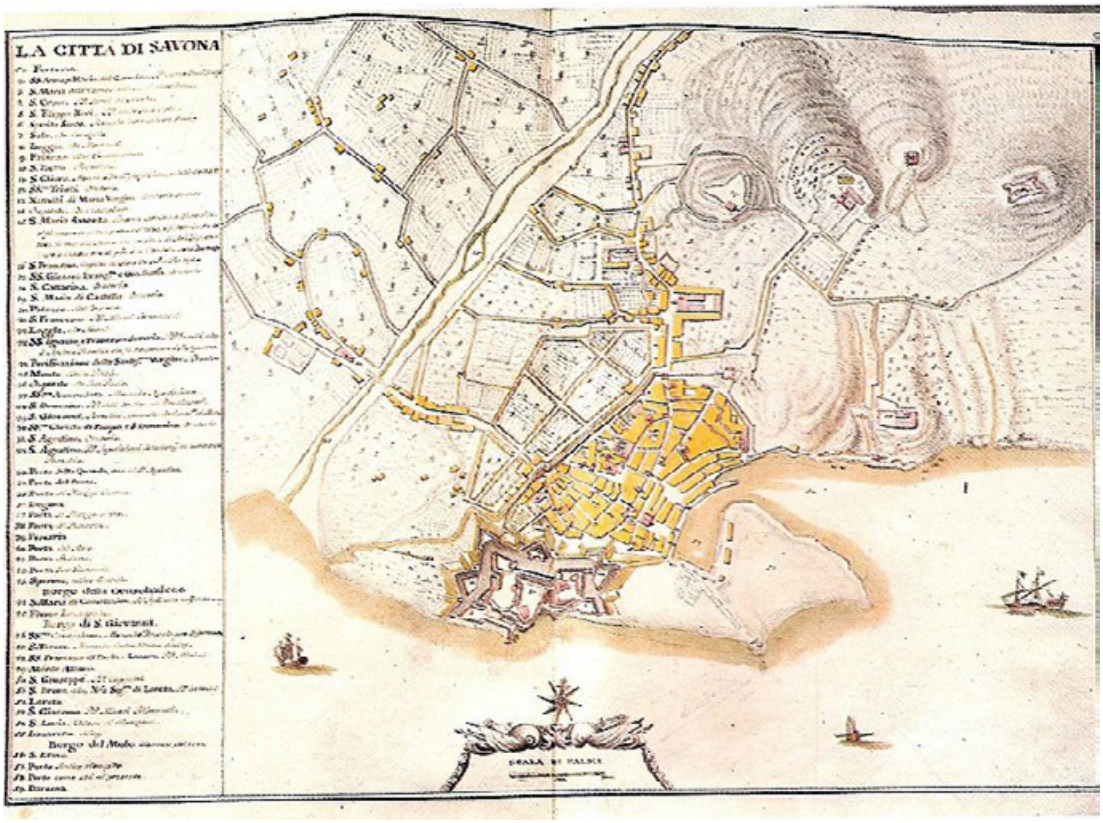


Figure 6. Map by cartographer Matteo Vinzoni from 1773 depicting Savona and the fortress.

27 Assereto, G. (2007). *La città fedelissima. Savona e il governo genovese tra XVI e XVIII secolo.* Online: https://www.academia.eu

its defeat. Following these events, the Republic of Genoa and its territories were absorbed by the Kingdom of Sardinia, ruled by the House of Savoy, thus placing control of the Fortress in the hands of the Piedmontese.

By this time, the Fortress had lost its military value and was mainly used as a prison (Giuseppe Mazzini was confined there between November 1830 and March 1831, during the Risorgimento period; Austrian prisoners were imprisoned there during the First War of Independence).

In 1909, ownership was transferred to the city of Savona, which launched a design competition to redevelop the area. This led to the signing of a contract with Ilva (an Italian steel company based in Taranto, Apulia), which was looking for industrial areas to expand its production. The contract included a single clause relating to the historical memory of the site, namely the preservation of the cell where Garibaldi was imprisoned. Due to the outbreak of the Second World War, the contract was abandoned. During the war, the installation of anti-aircraft artillery in the Priamar Fortress and the construction of bunkers made the site strategically significant. Because of this renewed military and war role, combined with the presence of the port, the city suffered heavy bombardment.

The city experienced an economic recovery and prospered as an industrial and maritime hub between the 1950s and 1970s, without ever reaching again the splendour of the papal years. Savona is now an important cruise port in the Mediterranean and is considered the dividing line between the Riviera di Ponente and Riviera di Levante, providing easy access to maritime tourism in the Liguria region.

Today, the city has an area of 65.32 m2 and a population of 58,609 inhabitants[28], making it the third most populous municipality in the Liguria region. It is the main centre of attraction of the Riviera di Ponente and boasts an important tourist and commercial port: recent data referring to the volume of goods handled in 2023, report that more than 15 million tonnes of goods (liquid, solid, containers) passed through the port of Savona, with a slight decrease compared to the previous year's volume (-2.3 %). In any case, Savona's contribution is considerable (> 24 %) of the total goods in transit in 2023 in the ports of the Western Ligurian Sea (which also includes the traffic of the port of Genoa, the most important in Italy). A slight deflection is recorded in all Italian port districts, certainly a warning sign of a certain economic instability due to global imbalances related to maritime traffic (widespread tensions in the Red Sea due to internal conflicts in Yemen, restrictions on Panama Canal transit)[29].

Regarding cruise traffic, in 2010-2011, 950,000 passengers disembarked

28 Monthly demographic budget year 2024, at demo.istat.it, ISTAT, July 1, 2024. Accessed July 7, 2024.

29 SRM (2024). *Port infographics, update 2024*. Online at https://www.sr-m.it/it/cat/prod/322810/port-infographics-2024.htm ; pg. 25

in Savona (54 % of the total number of passengers arriving on the Ligurian coast) while 800,000 arrived in Genoa (46 % of the total). In the same year, Savona also recorded a 21.5 % increase over the previous year[30]. On the other hand, more recent data provided by SRM report that cruise traffic in Savona in 2023 was 887,410 passengers (ferries, cruises, 21 % of the total for the Riviera di Ponente) while Genoa received 3,326,551 passengers (79 % of the total); compared to the previous year's data, Savona saw a 20.1 % increase in passenger volume[31].

This makes the port of Savona the fifth largest national cruise port and the ninth largest in Europe in terms of cargo and passenger traffic[32].

It is therefore possible to conclude that Savona is absolutely a maritime city, but not only: its strategic position at the crossroads between the south and the north of the country, but also between Italy and France, has influenced its culture. Savona is now home to seven schools (high schools and institutes), a couple of public libraries, a branch of the University of Genoa, some technology companies, and a number of artistic, maritime and historical museums. Of course, the city also boasts theatres and cinemas to complete the cultural offer.

Finally, the Genoa-Ventimiglia railway passes through it, and the city is also well connected to the capital of Piedmont, Turin, via a line that departs from the city of Ponente.

Figure 7 shows the location of the Seminary within the neighbourhood and the mapping of proximity resources in the vicinity, in order to understand how the structure fits into the city context in which it is located, and the potential relations it can develop. The Savona Seminary is located in the La Villetta neighbourhood, a residential, quiet place - from which one can see the sea - rich in neighbourhood resources, historical social resources and a veritable treasure trove of Savona's Art Nouveau architecture - of tourist and architectural interest - in which one can admire sophisticated architecture, bay windows, balconies, sculptured decorations, wrought iron and stained glass doors.

Inside the Seminary lot, there are also a series of open-air spaces and functions: the lot, in fact, has a surface area of approximately 15,000 m^2, divided between the building, driveways for access and car parking, areas dedicated to loading and unloading goods, garden, olive grove and five-a-side football pitch (outside the main area, belonging to the nursery school adjacent to the building and shown in the previous image.

An understanding of the functions present today not only inside the building,

30 Assoporti (2012). *Porti e Mediterraneo*. Online.

31 SRM (2024). *Port infographics, update 2024*. Online at https://www.sr-m.it/it/cat/prod/322810/port-infographics-2024.htm ; pg. 31

32 (2017). *Risposte Turismo 2017*. https://risposteturismo.it

Figure 7. Map of the main services in Savona and distances from the *Seminario Vescovile*.

LEGEND
Map of the surroundings of the Seminario Vescovile
Savona, Italy
1:5000 - N

Religious heritage
1 - Parish of Santa Maria Giuseppa Rossello
2 - Convento Cappuccini di Savona
3 - Christian church of San Lorenzo
4 - Parish of San Filippo Neri
5 - Christian church of San Giovanni Battista
6 - Congregazione Figlie Nostra Signora della Neve
7 - Cathedral of Savona
8 - Christian church of San Paolo Apostolo
9 - Christian church of San Giuseppe
10 - Christian church of San Francesco da Paola

Cultural heritage
1 - Pinacoteca Civica
2 - Museo della Ceramica di Savona
3 - Museo Istituto Tecnico Nautico Leon Pancaldo
4 - Priamar Fortress
5 - Certosa di Loreto
6 - Villa Cambiaso

Educational heritage
1 - Nursery school "Purificazione di Maria Santissima"
2 - Scuola M.G. Rossello
3 - Liceo Statale Giuliano della Rovere
4 - Liceo Scientifico Statale Orazio Grassi
5 - Nursery school "Carando"
6 - Nursery school Ferro Franceri
7 - ISS "Mazzini-Da Vinci"
8 - Istituto Comprensivo "Colombo"
9 - Liceo Statale Chiabrera Martini
10 - ISS "Boselli-Alberti"
11 - Istituto Comprensivo "Don Andrea Gallo"

Strategic heritage
1 - Dock and Port of Savona
2 - Cruises port of Savona
3 - "Il Gabbiano" Shopping mall
4 - Parking lots

Green heritage
Public parks
Forested area

Water assets
1 - Letimbro creek
2 - Riviera di Ponente

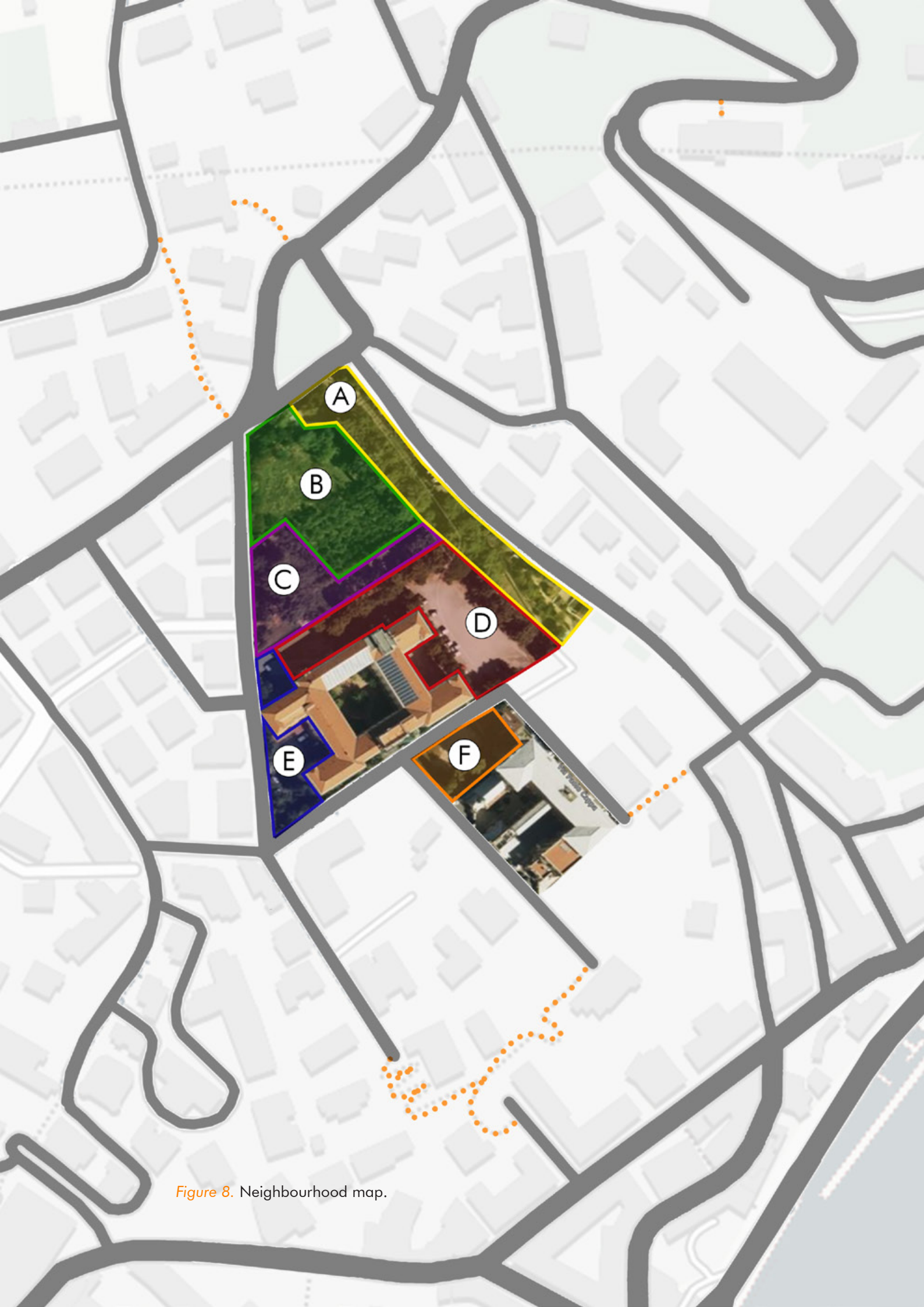


Figure 8. Neighbourhood map.

but also in the open spaces, allows us to understand how to exploit the areas in question. In particular, there is a desire on the part of the client to keep the garden, vegetable garden and olive grove as they are, along with the need to maintain, if not expand, the car capacity of the parking area. Also important is the area pertaining to the loading and unloading operation, as the Seminary will, in a sense, become a commercial activity, with the need to bring products in and out of the building.

Lastly, a swimming pool will be added in the open air, perhaps corroborated by a solarium for guests, to expand and fortify the operational function of the rehabilitation unit with outdoor spaces (undoubtedly beneficial for the balance and psycho-physical health of guests, regardless of their health condition) and to enrich the proposal of the part of the facility dedicated to tourist accommodation, since having a swimming pool and making it available to guests is undoubtedly a *plus* in terms of value and potential attractiveness. Therefore, the swimming pool should be strategically positioned, respecting the pre-existing functions of the outdoor space and benefiting from sharing an extensive and private natural park.

Figure 8 - Description

A - internal driveway viability

B - vegetable garden and olive grove (around 2900 m^2)

C - garden (around 1100 m^2)

D - parking area (around 2480 m^2)

E - loading and unloading area (around 1600 m^2)

F - soccer field (around 400 m^2)

roads

pedestrian ways (stairs)

The dream of the client, already analysed in the previous chapters, is to adapt an existing historical structure to modern requirements that can maintain and develop an ethos consistent with the Bishop's Seminary's past, the latter being dictated by religiously motivated principles concerned with safeguarding solidarity, equality and brotherhood. The Seminary's new function must also guarantee a certain economic sustainability and, possibly, bring social security within the community on which the structure stands.

The most suitable choice to embrace these ideals seems to be that of an accessible structure, dedicated to various activities but mainly converted into a tourist reception space 'for all': this is a type of accommodation capable of guaranteeing relaxation, privacy and quality, on the same level as any hotel or other structure operating in the hospitality sector, but also capable of welcoming the most fragile users, whether cognitively, physically, or sensorially.

In this regard, the International Social Tourism Organisation (ISTO), which binds all stakeholders in accessible, supportive and sustainable tourism, promotes accessible tourism through its numerous events and various scientific publications. As we have already seen among the design criteria adopted to address the Seminar's transformation project, it is now clear that accessibility is the cardinal principle of this type of tourism.

According to the World Health Organisation (WHO), more than one billion people worldwide live with some form of disability[33]. Moreover, this figure is expected to increase in the future, due to a longer life expectancy in more and more countries, and the significance of certain diseases in leading to many deaths.

In fact, one of the most important demographic changes taking place today, especially in developed countries, is the ageing of the population: in this regard, the UN estimates that within 20 years about 1.6 billion people will be over 65.

33 World Health Organization (2024). *World health statistics 2024: monitoring health for the SDGs, sustainable development goals*. Online

The same study predicts that by 2050, in countries where life expectancy is over 70 years, an average of about 8 years (or 11.5%) of an individual's life will be affected by some kind of disability.

Here we assume that the right to tourism, understood as an opportunity for relaxation and quality time, leisure and contact with nature, in solitude or in company, is a fundamental human right, as such activities help to re-establish a healthy balance between work and leisure, between professional and private life, and thus undoubtedly contribute to a more balanced mental health[34].

In this sense, then, one can understand how tourism for all should be at the top of the tourism industry's business concerns. Let me add a consideration: unfortunately, some people experience, for short, prolonged or even permanent periods, certain conditions of fragility with respect to their health status, and this necessarily has a decisive impact on the relationship between the individual and society, which often puts the individual with his or her 'back to the wall'; interpersonal, work, or relational difficulties in general can damage the already precarious psychophysical balance; it is precisely for this reason that tourism is configured as a strategic, incontrovertible and unquestionable resource of each human being.

Individuals to whom accessible tourism can most frequently and most impactfully target include the elderly, children, families, pregnant women, and people with temporary and permanent disabilities.

Italy seems to be particularly affected by the population's rate of old age, which, as already mentioned, is on the rise in many areas of the globe. On the contrary, it seems that the maternity rate is declining, at least in our country. Data from the Italian National Institute of Statistics (ISTAT) of 2024 report that there are 14,357,928 Italians over 65, for a total population of 58,989,749 individuals, and an incidence on the population rate of 24.3%. This is undoubtedly a huge number, but in line with similar European data: by the way, the European Commission reports that by 2050 the share of people over 65 will be about 30 per cent. An older population will undoubtedly bring challenges regarding the sustainability of pension systems and the resilience of the healthcare sector, but it will also certainly affect the development of the tourism sector. Curiously, again according to ISTAT data[35], the region with the highest incidence of elderly people on the resident population seems to be Liguria.

It must be pointed out that Liguria is also distinguishing itself for its commitment in the area, in terms of the capillary distribution of facilities suitable for accessible and sustainable tourism. In fact, for the past ten years or so there have been

34 World Tourism Organization (2021). *Accessibility and Inclusive Tourism Development in Nature Areas – Compendium of Best Practices*. Madrid: World Tourism Organization (UNWTO).

35 Istituto nazionale di statistica (2023). *Il Censimento permanente della popolazione in Liguria*. Online resource.

several initiatives in the area, which embrace a tourist demand that is still all too limited on the commercial market. Among these, it is worth mentioning:

1 - *Bandiera Lilla* (Lilac Flag), a non-profit organisation that has been operating in Italy since 2012, identifying municipalities, facilities, and realities that effectively offer accessible accommodation, collecting data on their portal, which is also "accessible" free of charge to all, classifying the various realities on the basis of the type and completeness of the offer and thus "rewarding" those who stand out in the sector[36]. Liguria stands out among the other regions in that it offers both facilities and guaranteed leisure, sport and relaxation activities for everyone;

2 - *Il mare per tutti* (Sea for All), a project financed by the Fund for the Inclusion of People with Disabilities, has enabled the construction or upgrading of recreational and semi-residential infrastructures in several Ligurian seaside resorts[37];

3 - *Liguria Levante Tourism4All*, another project financed by the aforementioned Fund, which maps out nature trails and provides accessible facilities and activities in nature, and also maintains a web-app[38].

In general, the Ligurian panorama of tourist accessibility is rather broad, and the project of the Bishop's Seminary of Savona would fit into a network of interventions already present in the area. In fact, the high tourist attraction potential of our country, one of the most sought-after when it comes to tourism, must be taken into consideration. Transforming the seminary into an accessible facility would open the doors to a regional market that is already present and under way, and would also be able to welcome the tourist demand of people from other countries, particularly Germany, France and Switzerland, which are considered strategic markets in the tourism sector for the Liguria region[39].

Figure 9. Map of Liguria and distribution of facilities *for all*.

36 Online at https://www.bandieralilla.it/

37 Online at https://lamialiguria.it/2024/08/guida-mare-accessibile-2024/

38 Online at https://accessibilitysquare.eu/ita

39 Regione Liguria (2020). *Piano del turismo 2020*. Online resource.

Seminario Vescovile - current state

The history of Savona, explored in the previous chapter, tells us of an ancient city that has perhaps never been given the justice it deserves: for centuries it has been a stronghold contested by opposing powers. Yet, the city is a shining example of Italian Art Nouveau architecture: a strong inspiration drawn from the shapes and geometries offered by Nature, understood in its fundamental and synthetic lines

The local architect of the works belonging to this style is an engineer from Turin, Alessandro Martinengo, born in 1856. He graduated in Civil Engineering in 1879 (at the time, graduating in Engineering was equivalent to achieving the highest level of knowledge in one of the most ambitious professional fields), and moved to Savona in 1888 thanks to his working relationship with Count Ceppi, an influential figure in the Ligurian city at the time. His arrival in Savona marked the beginning of an intense period of transformation, starting with the former Bishop's Seminary, his first major work in the city. Martinengo was a central figure in the city's architectural and economic development. While Martinengo's style soon shifted towards a cheerful and locally interpreted version of Art Nouveau, the Seminary still boasts an eclectic neoclassical style with a decidedly 19th-century character.

The building, constructed between 1887 and 1891, is characterized by simplicity and functionality. Its construction was made possible in 1888, thanks to the approval of the Royal Decree that allowed the extension of the adjacent Via Paleocapa toward the sea through earthworks in the Monticello district where the bishop's seminary was located. The new seat of the institute was built on the immediate heights of the city in the Villetta locality on an area owned by Canon Leopoldo Ponzone (former rector, to whom the street is dedicated).

The project was assigned precisely to Martinengo, who built a four-sided building with a central courtyard in an eclectic style, as elements of classical architecture and Savona's Art Nouveau style, of which, moreover, Martinengo is one of the major exponents but limiting its motifs and forms, converge in it.

The structure has a quadrangular plan, on which four mighty rectangular bodies insist at the corners. From a structural and technological point of view, the building is built with stone wall structures and vaulted orrizons made of solid brick. The floors are constructed of iron and concrete. The large and small warping of the roof structures are made of wood; the roofs are made of Marseille tiles.

Used since its completion as a residence for seminarians, the structure has resting and spacious spaces for socializing, studying, and eating. Between 1930 and 1932, the completion of the chapel was completed by Dutch painter Emile Raaymakers with the collaboration of his brother Pieter: the two created the decorative apparatus of the seminary chapel.

A complete renovation of the roofs took place between 2013 and 2016, as they were originally made of Marseille tiles and replaced with a fibre cement roof. Storm water leaks from the roof forced the re-roofing work to be carried out to prevent damage. The new roof covering was then made with Marseille tiles, in line with the original design. The work included interventions to improve the anti-seismic resistance of the load-bearing wooden structure and the insertion on a portion of the inner pitch - facing south - of photovoltaic panels to produce electricity. Part of the work was financed through the 'Otto per mille' donation to the Catholic Church (Italian law requiring taxpayers to mandatorily donate 0.8 percent of their annual tax return to an organized religion recognized by Italy or, alternatively, to a state-run social welfare program)[40].

In more recent years, due to the reduced need on the part of the Diocese of Savona-Noli to use the facility for its original purpose, it was donated under partial management to *Solida*, a type B cooperative that has been operating in the province of Savona since 2005 offering various services to public bodies and private entities. In particular, the cooperative offers housing to immigrants and political refugees, in this historical period these are mainly Ukrainians seeking political asylum in Italy. In fact, type B cooperatives aim to promote and promote the social and labor inclusion of disadvantaged individuals, creating value both for its member members and for the community in which it operates. The cooperative currently operates a share of rooms and the use of the kitchen and refectory to prepare meals for guests. In addition, one of the side wings is dedicated to youth activities religiously oriented, and currently these are spaces used weekly by Scout groups. Finally, one of the activities to which the facility is now dedicated is of the conference type: in fact, thanks to the presence of a large room set up as a conference hall, and the activity of the kitchen and the capacious refectory, events for organizations, medical congresses, conferences and meetings can be hosted in the setting of the cloister of the Bishop's Seminary.

The building is structured around a central cloister, with two parallel wings

40 Diocesi di Savona-Noli (2022). *Scheda di Censimento dei beni architettonici*.

extending from the front and rear facades, creating two semi-open courtyards on the east and west sides. These courtyards are bordered on three sides by the building itself. Surrounding and protecting the structure is a light gray metal gate with vertical slats, mounted on stone pillars that encircles the entire building[41].

Open spaces

The Bishop's Seminary of Savona lies on an extensive plot of land, which extends principally behind the building. The open space has a pair of service entrances on the west side, closed by gates, and a driveway access located on the north side of the lot. The driveway proceeds from north to south, reaching the building, and is also articulated underground due to the presence of an underground parking lot. The garden is raised due to a masonry retaining wall in the ground, and is accessible by ramp or steps. It is also enriched with numerous tree species, including a vegetable garden and a number of olive trees (*Figure 10, 11, 12*).

As shown already in *Figure 8*, the total area of the Seminary is marked by different characteristics. In fact, the main lot measures approximately 14,500 m^2, of which only 3,150 m^2 is occupied by the Seminary building; clearly this value refers to the footprint on the ground floor, which is different from the total walkable area. In fact, the ground floor has a footprint of approximately 2,440 m^2, which when added to the cloister, with an area of approximately 690 m^2 brings it right back to the previous figure; the first and second floors measure approximately 2,176 m^2 each; the third floor, with its small spaces, measures 173 m^2, for a total of 6,965 m^2 of architectural footprint.

There are two main entrances, one pedestrian and one driveway: the pedestrian access, i.e., direct access to the facility, is from the south, from Via Leopoldo Ponzone No. 5; at this location is an electronic gate that separates the driveway from the Bishop's Seminary lot. A short open-air driveway, bordered on either side by tree-lined flower beds, finally separates the electronic gate from the building's main gate. The driveway access, on the other hand, is on the north side of the lot, thus opposite the pedestrian access, and is located at Piazza Giovanni Amendola No. 30: this access, characterized by an electronic gate for motor vehicles, leads to the rear of the structure via a dirt driveway.

There is also a secondary access, currently reserved for loading and unloading of goods and products, and will remain so in the proposed project. This service entrance is located on the west side of the building at Via Salvatore Scatti No. 2.

41 Desalvo, V. (2019). *Il Liberty di Savona, non solo uno stile ma l'identità di una città.* Roma: La Repubblica. Cultura, X, 2 gennaio 2019.

lesser importance, as it includes: the portion of the building added in recent years, which was never completed and therefore still in the rough; this large but poorly demarcated parking area; and the green spaces, such as the olive grove and vegetable garden, which we did not have a chance to scout during our inspection but which did not seem to us to be particularly valued, or included in activities aimed at the public to raise awareness of green care. Moreover, the Seminary's green spaces are a resource for us, as they could allow for the implementation of social inclusion activities, training and raising awareness about the importance of such spaces in our cities, which are increasingly succumbing to climate change.

The current green space is shown in *Figure 35*.

Façades

The main central facade is plastered in a light brown color, characterized by a rusticated effect in the lower part created by marks in the plaster itself. The facade of the Seminary is structured on two levels in addition to the ground floor. The entire building has a strong stylistic, compositional, and decorative imprint.

The building's entrance is centrally located, and above it, completing the structure, is a small volume that forms the third floor. (*Figure 14*). Ground-floor openings have no prominent cornices, thresholds, or panels, except for the building's main entrance, which is highlighted by a frame in warm gray local faux sandstone (*Figure 15*). The decorative geometry of the entrance door is intended to evoke ancient stone arches, where the size of the blocks forming the geometry increases toward the keystone of the arch in a trapezoidal shape. A thick cornice delimits the area surrounding the entrance, which is further enhanced by a small balcony placed in the center of the door, made with the same technique and color scheme as the entrance. A thin cornice divides the facade horizontally into separate levels. The first-floor windows are wider in both width and height and this time are surrounded by thicker transoms and mullions, covered with a light gray plaster. The windows are fitted with movable wooden shutters painted white, and there is a triangular pediment above each opening. The central window, located above the front door, is actually a French door as it gives access to the balcony (*Figure 16*). Although it has the same width as the other windows, it is adorned with a larger triangular pediment. The second-floor openings are now lower, each fitted with white movable shutters, but featuring a fixed full-arched shutter positioned above the openings themselves. On the main facade, the three second-floor openings are punctuated by four faux pilasters, the same shade as the main entrance. In contrast, the overlapping volume on the third floor is richly decorated: the three openings are now triple-

arched windows, and the faux pilasters on the second floor continue up to the entablature and cornice on the upper side of this volume. An upper terrace balustrade closes the construction in height.

The east - and west - facing facades are punctuated only by regular openings, which open onto the two semi-open courtyards created by the building's plan itself. They are simple in appearance and enclose two semi-open courtyards (*Figure 17*).

Finally, the rear facade faces north, and is partly characterized by a cladding of thin slabs of "inchiappata" slate made in the Ligurian style: this technique, of ancient local tradition, allows for the protection of facades and roofs exposed to strong winds from Tramontana (*Figure 18*). The technique has a very ancient history and is due to the natural presence of slate deposits in the Ligurian territory. Slate, in fact, is a clastic sedimentary rock, with low porosity and therefore impermeable, highly resistant to weathering; it is also very resistant to compression and bending. The Ligurian technique involves the partial overlapping of large slabs of this material, starting from the base of the facade: this overlapping allows for more effective waterproofing and protection from weathering, since the upper side of each slab will be covered by the lower side of the slab above it. The edges of the slabs, which rarely exceed 60 x 220 cm, can be irregular, sanded or bush-hammered. As mentioned above, the material is prized for its impressiveness. However, the thickness of the slabs, ranging from 1 to 5 cm, makes them prone to breakage if poorly arranged and installed, as slate is a rather brittle material. If damaged, the slabs are also difficult to repair.

Ground floor

In terms of interior spaces, the building is quite sober, an attitude quite appropriate for a seminary as a place of refuge, study, silence, prayer, meditation and congregation. The continuous portico, perhaps the main element of the building's composition, surrounds the central cloister (*Figure 19*). The latter is bordered by octagonal columns of local sandstone on a masonry balustrade. It is interrupted only at the center of each of the four sides of the cloister to allow access to the central part. The capitals of the columns are square and have two geometric spirals on each side, inspired by natural forms, and are formed by armatures, scotics and plinths. The columns or partition walls are reinforced by vertical load-bearing walls to support a series of cross vaults, which form the roof of the inner portico.

Entering the building from the south side, one passes the entrance and immediately reaches the central cloister, which thus offers a privileged view of the facade in front, that is, the south-facing facade of the north side of the

Seminary. Well, to emphasize the openness of the rooms on the upper floors towards the cloister, engineer Martinengo arranged a row of columns to support round arches and to close the built-up area, thus arranging a porticoed corridor to connect the east and west sides, in complete view of the green courtyard. Such a solution has been widely used in the history of architecture, and it proves to be of particular appeal to the visitor's eyes, as it emphasizes a clear (albeit virtual) connection between the ground and second floors, a kind of connection between open and semi-open spaces in the intimacy of the Seminary building (*Figure 20*).

The *escamotage* of the portico, as far as the second floor is concerned articulated only on one of the four sides of the cloister, is instead continuous on the ground floor. It allows 360-degree circulation around the cloister, providing shade on hot days and protection on cold and rainy days thanks to its conformation. It leads to the various entrances to the upper floors, as well as to the main functions distributed on the ground floor. It is also configured as a link and *trait d'union* between the spaces (*Figure 21*).

Exploring the building in a clockwise direction, one first comes to a hallway that connects the chapel, a first flight of stairs, and the refectory. The chapel, equipped with ancillary spaces related to religious services, is a large but fairly sober and relatively modern space. The floor is covered with square tiles, the walls are plastered white and embellished with a number of artistic works, either received as offerings or donated by guests particularly fond of the facility. The roof, also plastered white, consists of low vaults. A large number of wooden pews fill the room, which has on its short sides an organ and, on the opposite side, the stone altar for services, resting on a step. Among the valuable works inside the room are: a wooden triptych, dating back to the 17th century and located behind the altar; a wooden sculpture of a Christ on the Cross, also of ancient origin; a work created *ad hoc* by an artist and guest of the facility, a long, custom-made painting arranged on the interior wall and representing the different stages of the Stations of the Cross (*Figure 22*).

Next, one enters the refectory, another large community space on the floor. Although it is an equally large space, it conveys a sense of warmth that is more befitting of a convivial setting: the walls are covered up to the tall windows with a vertical wooden batten facing, which warms the room. Here, too, the roof is vaulted and plastered white, while the floor is covered with large light-colored tiles. Two rows of long wooden tables follow the long sides of the room. On the back wall, service furniture for storing dishes and accessories. Finally, on the entrance wall, above the front door, is a coeval copy of Leonardo da Vinci's famous *Ultima cena* fresco: this is a copy that followed the original by about two decades, made by the Tuscan master's apprentices (*Figure 23, 24*). The painting, measuring 6 by 4, is believed to be the work of Giovan Pietro Rizzoli, a Lombard artist known as "il Giampietrino," who was active in Monaco

between 1508 and 1549. Most likely as an apprentice in the workshop of the painter from Vinci, he collaborated on the work for which Leonardo and Milan are universally known: the *Ultima cena* preserved in the church of Santa Maria delle Grazie. This original masterpiece was painted between 1494 and 1497 and, in the arrangement of the figures, is inspired by the narrative of the "*cœna Domini*" contained in the Gospel according to St. John. Giampietrino must have been very impressed by this painting, so much so that he reproduced it twice: the first reproduction, kept until 1626 at the Certosa in Pavia, is now in the National Gallery in London, and the second is the copy kept in the refectory of the Seminary in Savona.

The ground floor, among other things, differs from the upper floors because of an addition, a rectangular block ending in an arm perpendicular to it, having one floor height only: a recent superfetation, admittedly still never fully finished (despite being complete with custom fixtures). It was built to add additional space to the main structure to re-allocate the kitchen. To date, it is unused (*Figure 25*). The east side of the building, opposite the refectory, houses a large conference hall, used to host institutional events and, to a lesser extent, private events. The room is equipped with approximately one hundred seats, and a gallery at the back of the room with a table, chairs and lectern for the lecturers; all of this is accompanied by video and audio facilities (*Figure 26*).

First floor

The building's vertical connections are often wide and enriched by large windows overlooking the spaces outside the structure and wrought-iron balustrades, recalling the aforementioned Savona Art Nouveau style (*Figure 27*).

The first and second floors are characterized, on the east and west sides of the central body, by a barycentric distribution with respect to the rooms, which therefore face somewhat to the cloister, and somewhat to the outside. It is noted that the corridor has been suspended ceiling, and the overall appearance of these passages is rather dark and anonymous, precisely because the corridors have no outward facing, and are devoid of natural light (*Figure 28*). Since part of the building is used, as we have already seen, by the *Solida* social cooperative, in surveying the building we found clotheslines in the hallways, a signal that perhaps the rooms are a bit small to effectively configure as a medium/long-term hospitality facility.

On the north side of the building, on the first floor, are most of the volumes of the Seminary's library: a vast collection of ancient and modern books, mainly with theological and religious themes. The interior of the library is also somewhat chaotic, and the rooms are paced and filled with dozens of high shelves, where

thousands of volumes are arranged (*Figure 29, 30*). The library, which holds 30,000 of volumes, some of historic and valuable interest, including several sixteenth-centuries, cannot currently be opened to the public because of the need for fireproofing. It is being studied with the Office of Cultural Heritage and a feasibility project for a single Diocesan Library between the volumes kept in the Seminary and those housed in the Diocesan Archives. Despite the indisputable value of some of the volumes housed within it, the library undoubtedly also has a certain amount of volumes of little value.

Of the three rooms that house the library, the last one is the most spacious. Thick curtains and wooden libraries hold the valuable volumes, and the room also contains a spiral staircase that descends to the lower floor. In fact, the library continues into a smaller room located on the ground floor, which, however, is accessible only by the aforementioned staircase. As the ceilings on the ground floor are particularly high, a half-height perimeter platform can also be found in the room, which allows for further expansion of the upholsterable area of bookshelves. This space feels mostly like a storage room, as it is not a walk-through room (*Figure 31, 32*). The three library rooms are connected to the outside porch, from which there is a pleasant and privileged view of the central cloister from above (*Figure 33*).

On the south side of the building, the bishop's rooms are arranged on the second floor: they are architecturally simple, lacking in frills and intrusive decorations; however, they are furnished more thoughtfully than the rest of the rooms. They have en-suite bathrooms and overlook Leopoldo Ponzone Street, which is the main access to the facility. The central room has the small balcony that characterizes the main facade.

Second floor

The second floor shows a similar layout to the first, despite a couple of substantial differences: in fact, there are no bishop's chambers on the floor, and on the north side of the central core of the building, instead of the library, there is a fine picture gallery. The latter, which is open to the public (mainly to schoolchildren, local and otherwise) preserves a fair number of paintings of some artistic interest, some of them made by Flemish artists several centuries ago (*Figure 34*).

The large collection of paintings, sculptures and furnishings, located along the corridors and in some of the rooms on the floor, are the result of various donations from presbyters, bishops and families, the largest of which attributed to Canon Agostino Cortese in 1849. Among the 191 paintings are a 15th-century polyptych and a Holy Family attributed to Van Dyck, as well as works by Gioacchino Assereto and Grechetto. The artistic part, and the works present,

are an additional important element in enhancing the seminary site and the activities that take place within it.

Historical-artistic restrictions

Certain features of the historic building of the Episcopal Seminary of Savona, about the decorative apparatus, the presence and conformation of some rooms, and the artistic and cultural goods kept within it, are recognized for their historical and artistic value since they are witnesses of an architectural style and enhancers of the structure itself. There are therefore building constraints about the structure, set out in full in the historic-artistic report available at the end of the text, in *Appendix 1*. The spaces and building features affected by it are: the intricate decorative system of the main facade; the slate cladding of the rear elevation; the interior staircases; the vaulted ceilings of the ground floor spaces; the Refectory; the Chapel; the galleries on the first and second floors that recognize the inner cloister.

The justification provided in the building constraint states that "the late 19th-century structure constitutes a very interesting example of a building intended for religious communities and therefore its preservation within the framework of Legislative Decree 42/2004 is considered just." The constraint documentation can be found among the Appendices to this thesis.

In this thesis work, therefore, it is believed that maintaining and preserving the most distinctive features of the structure are the fundamental cornerstones and foundations for any consideration of adaptive reuse of the former Bishop's Seminary of Savona. The adaptive reuse project will involve rethinking the spaces dedicated to housing, restoring walkability to the floors facing the central cloister, and a series of upgrades, as well as the completion and incorporation of new functions in the newly constructed "rough-hewn" block on the ground floor, thus without affecting the conformation and functionality of the rooms under protection of the historic-artistic constraint. The project will be a skillful balance of new requirements, respect for the building's historical past, and revitalization of all spaces.

On the following pages, *Figure 10* to *Figure 34* show photographs of the Seminar, taken during our team's inspection on March 08, 2024.

Finally, from *Figure 35* to *Figure 39* are floor plans of the current state of the building.

Figure 10. Driveway and garden retaining wall.

Figure 11. Driveway ramp (photo by Lorenzo Savio).

Figure 12. The *Seminario* from the backgarden (photo by Lorenzo Savio).

Figure 13. The *Seminario Vescovile* from above (photo from https://www.seminariosavona.it/).

Figure 14. Main facade.

Figure 15. Second floor openings.

Figure 16. Balcony, windows and triangular pediments.

Figure 17. The east facade, with its half-open courtyard.

Figure 18. The rear facade, covered with a typical technique known as *ardesia inchiappata*.

Figure 19. The central cloister, seen from the main entrance and the octagonal columns.

Figure 20. Balcony, windows and triangular pediments.

Figure 21. The *portico* on the ground floor.

Figure 22. The chapel.

Figure 23. The refectory.

Figure 24. The copy of the fresco *Ultima cena* by Leonardo da Vinci.

Figure 25. The uncompleted building on the back (photo by Lorenzo Savio).

Figure 26. The conference hall.

Figure 27. One of the internal stairs.

Figure 28. The central corridors, at first and second floor, on the East and West sides.

Figure 29, 30. Tiny corridors and many books in the library.

Figure 31. The main library room. On the right, the stairs leading in the book deposit.

Figure 32. The book deposit, with its spiral stairs and mezzanine.

Figure 33. View from the *portico* at the first floor (photo by Lorenzo Savio).

Figure 34. The *quadreria* at second floor.

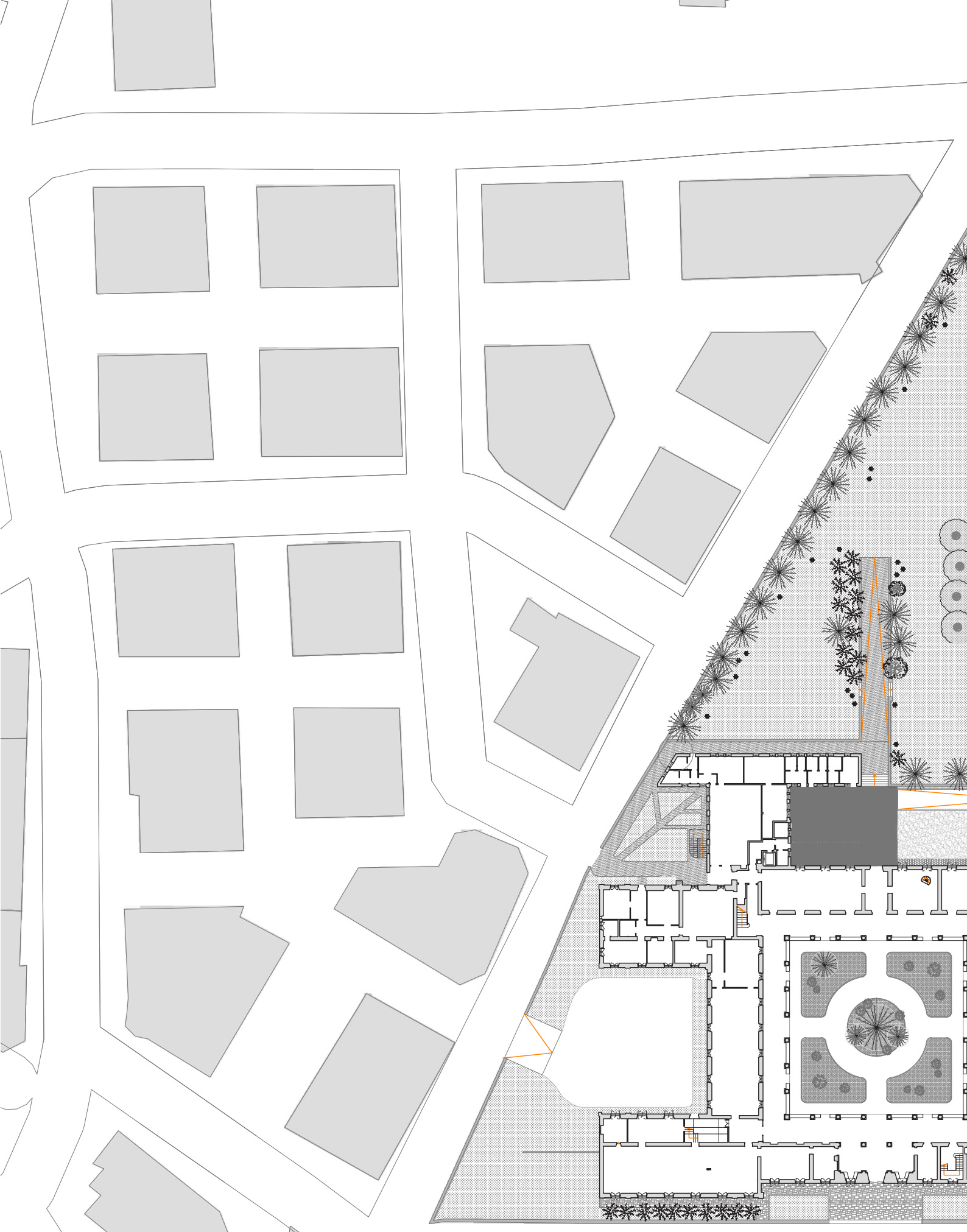
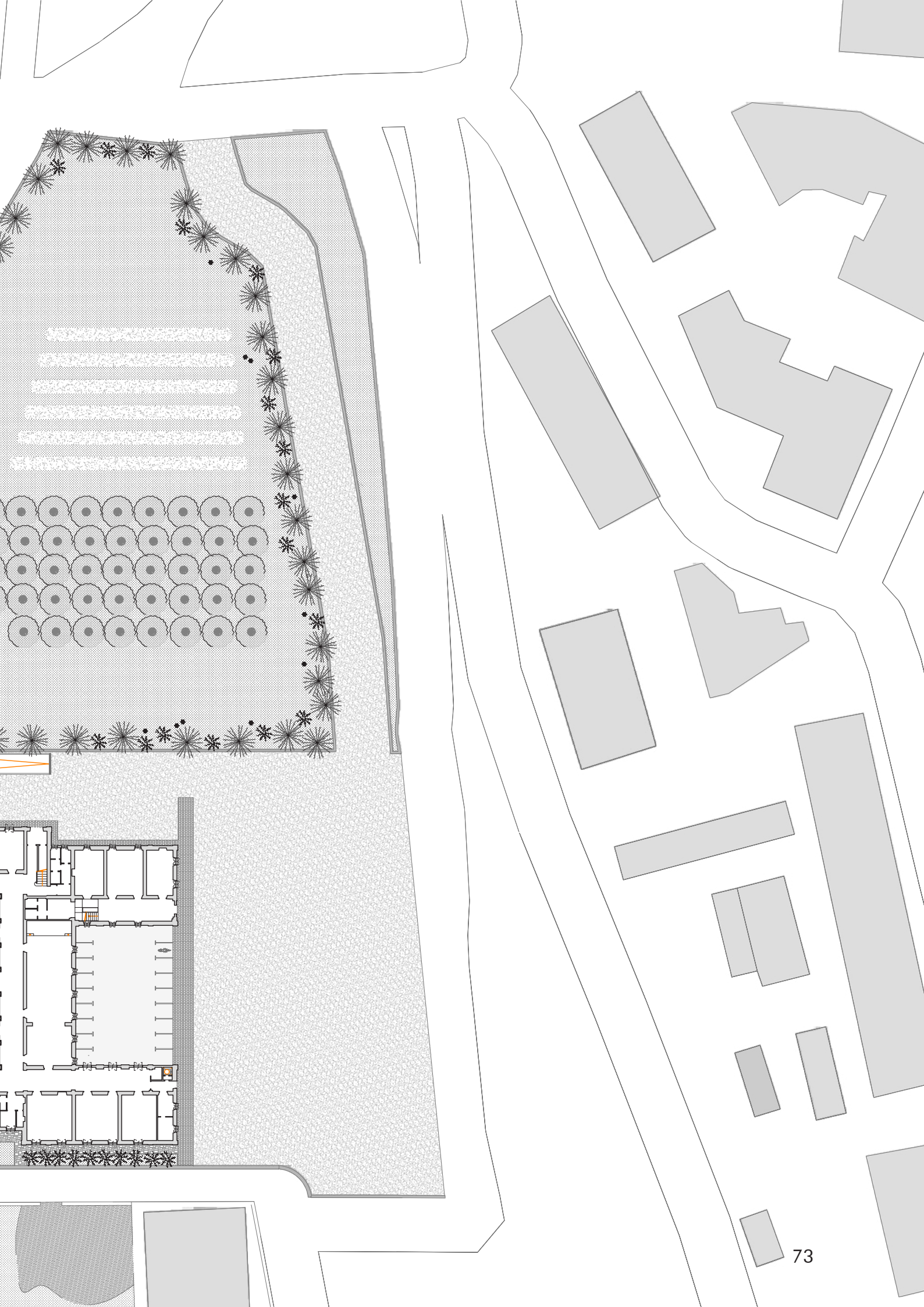


Figure 35. Territorial plan of the park around the *Seminario*.



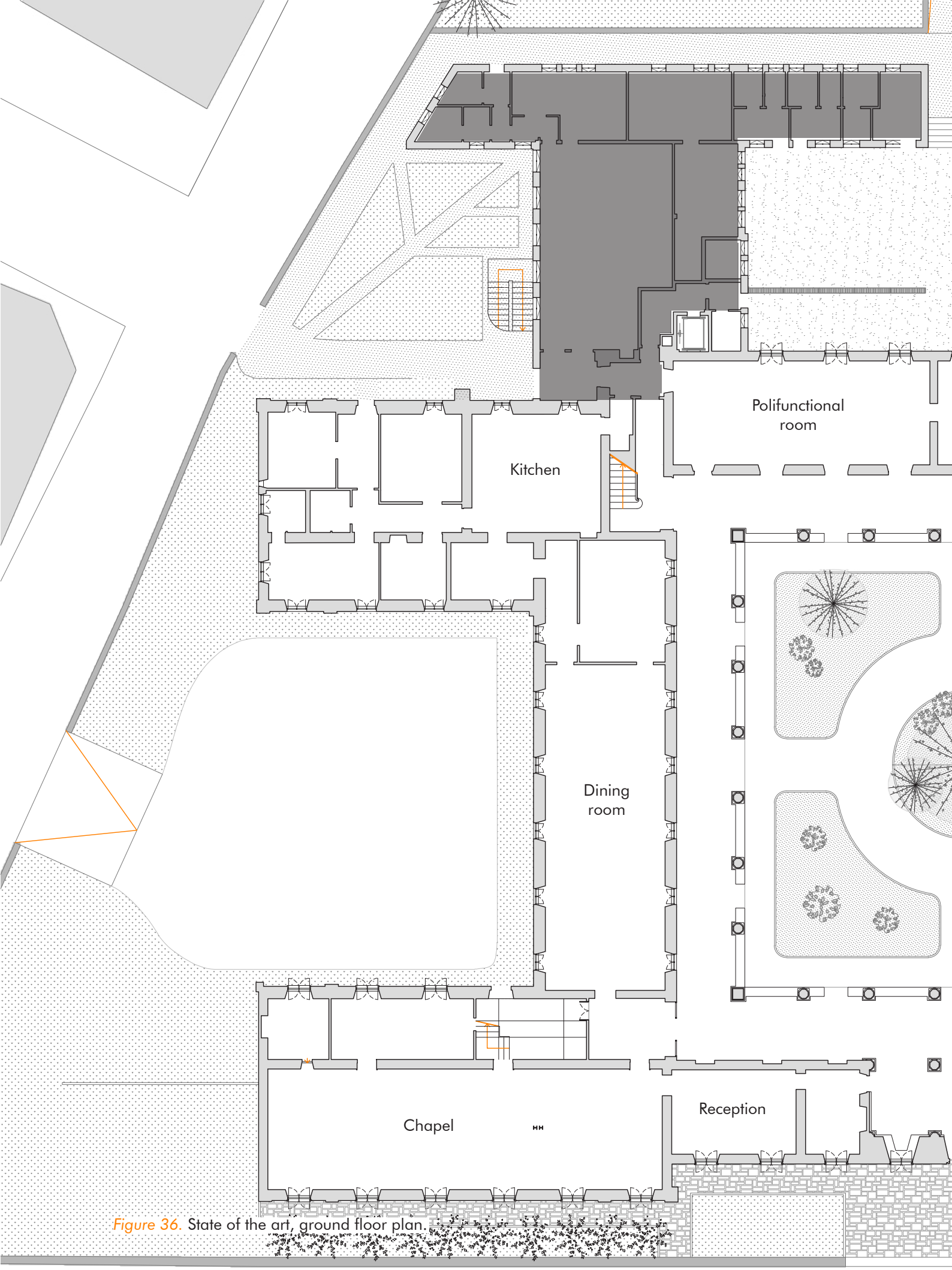
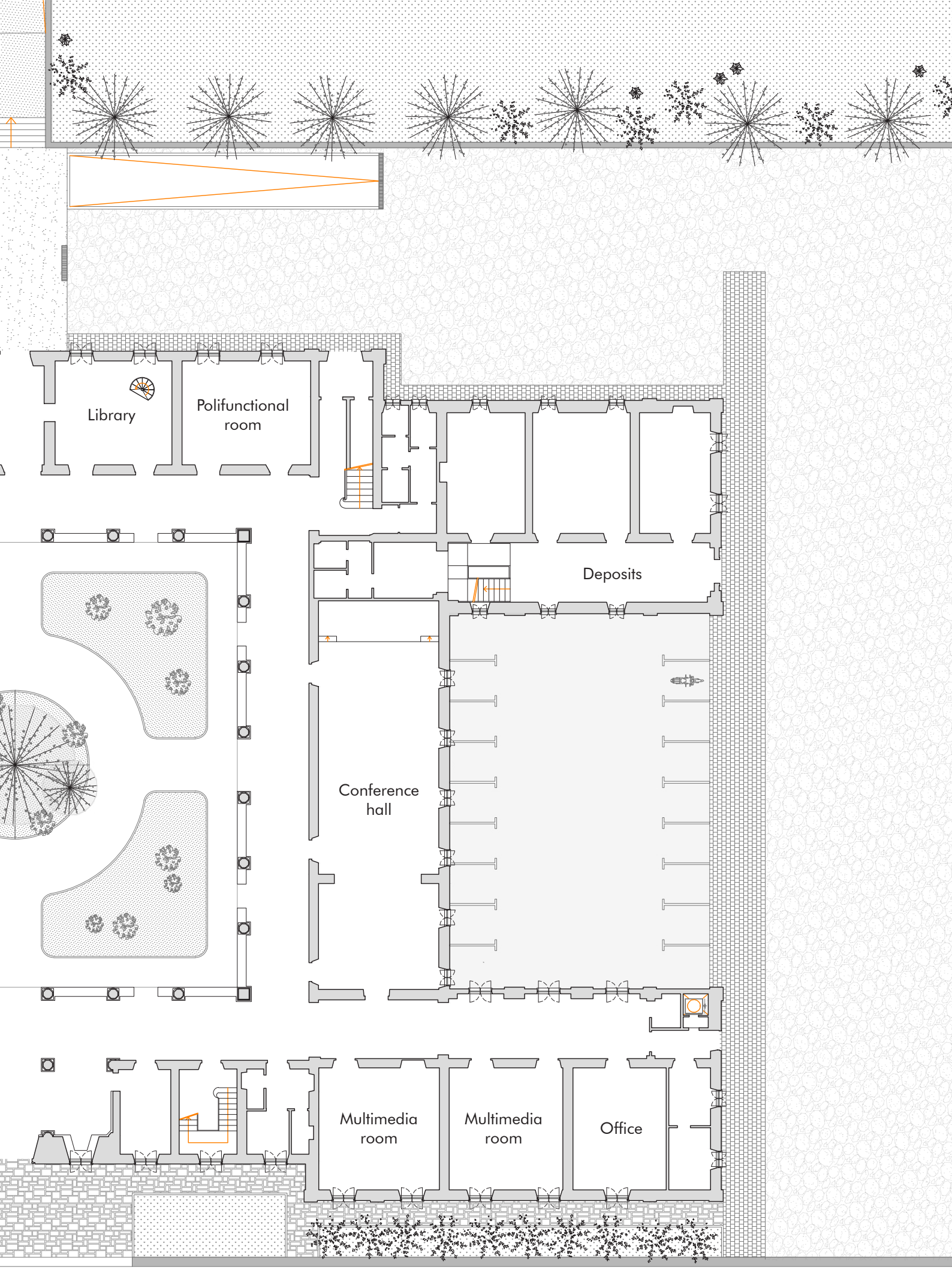


Figure 36. State of the art, ground floor plan.


Library
Polifunctional room
Deposits
Conference hall
Multimedia room
Multimedia room
Office

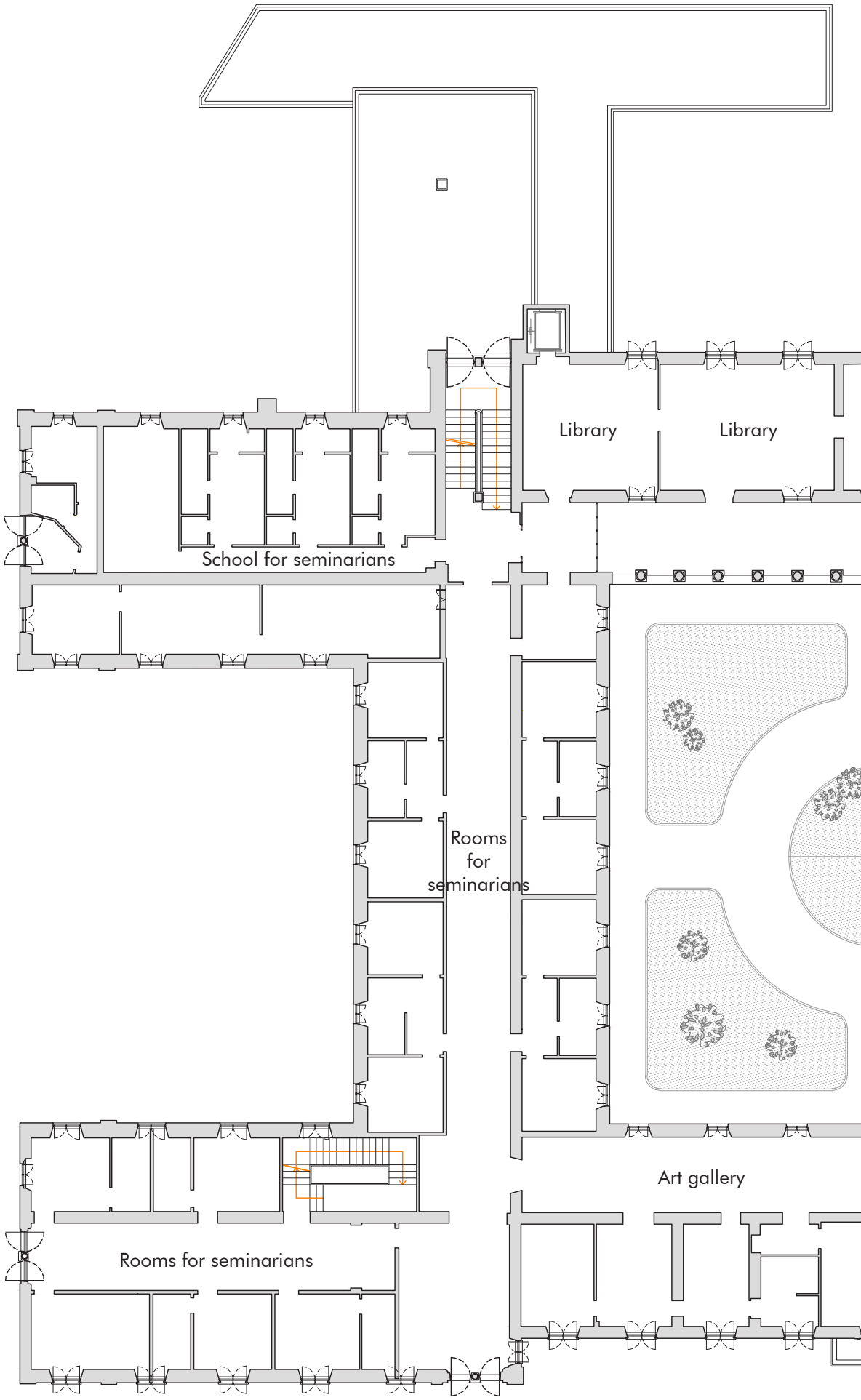


Figure 37. State of the art, first floor plan.


Library
Library
Rooms
for the "Solida"
cooperative
Rooms for the "Solida" cooperative

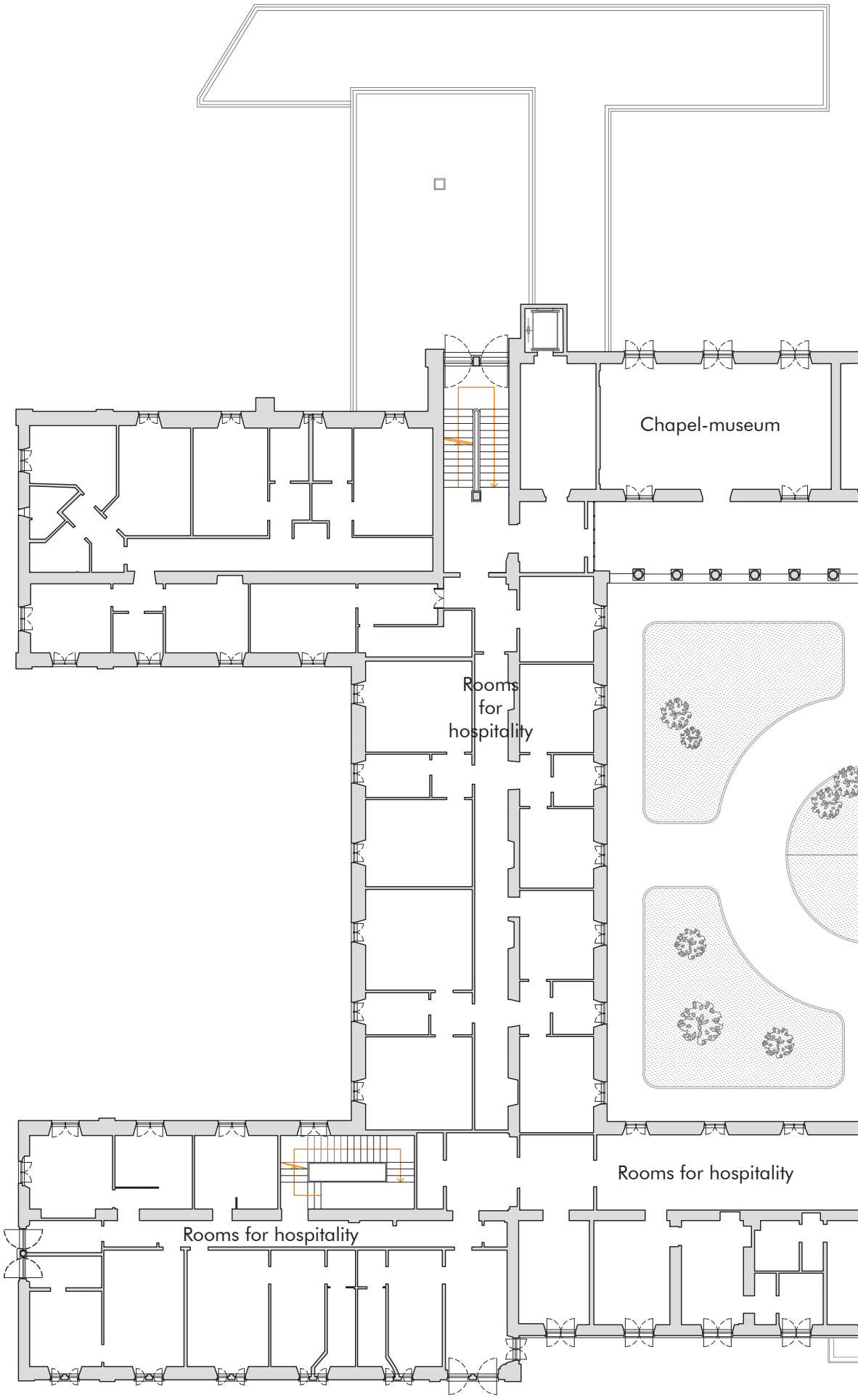


Figure 38. State of the art, second floor plan.


Book deposit
Art gallery
Rooms
for the "Solida"
cooperative
Rooms for hospitality

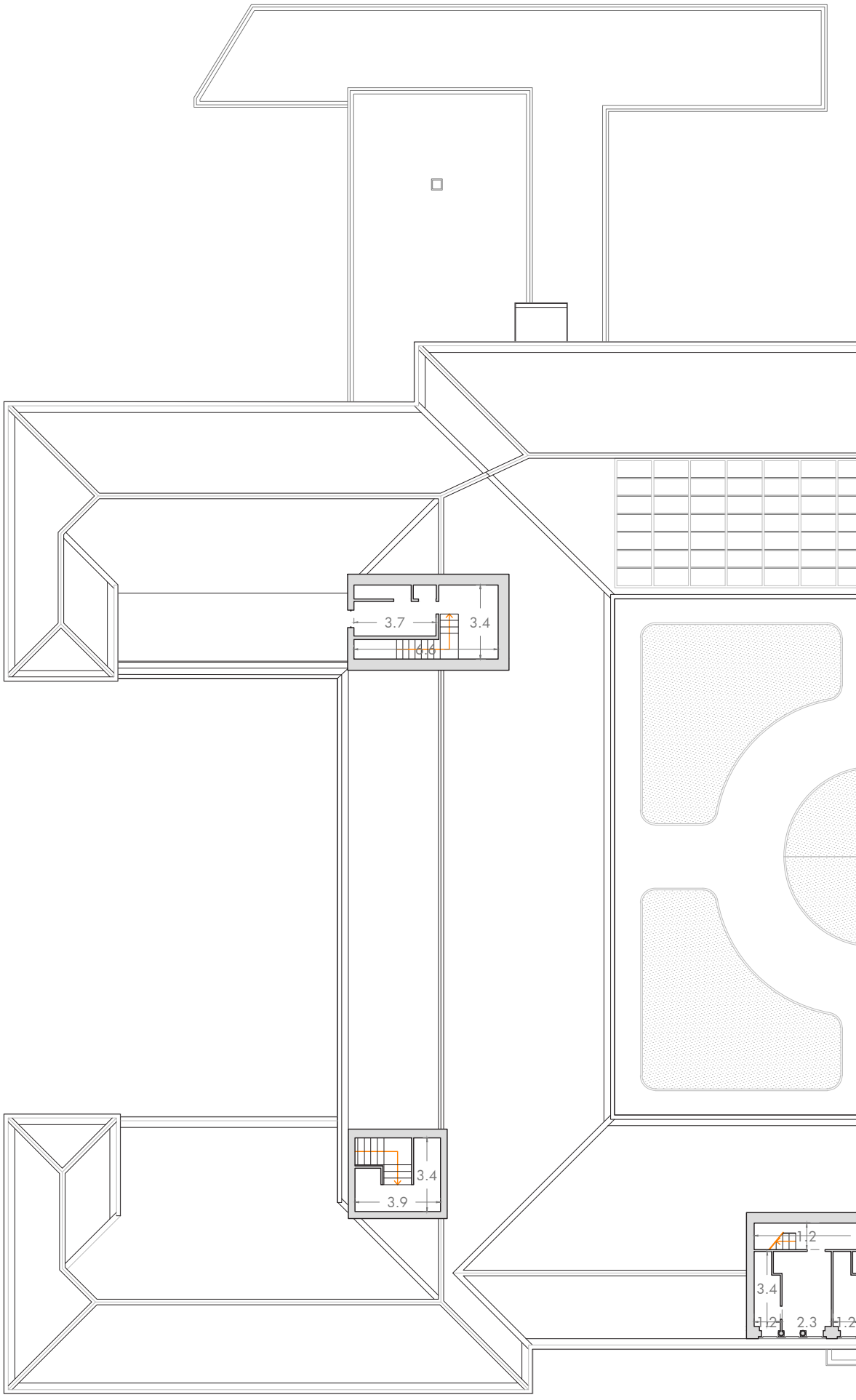
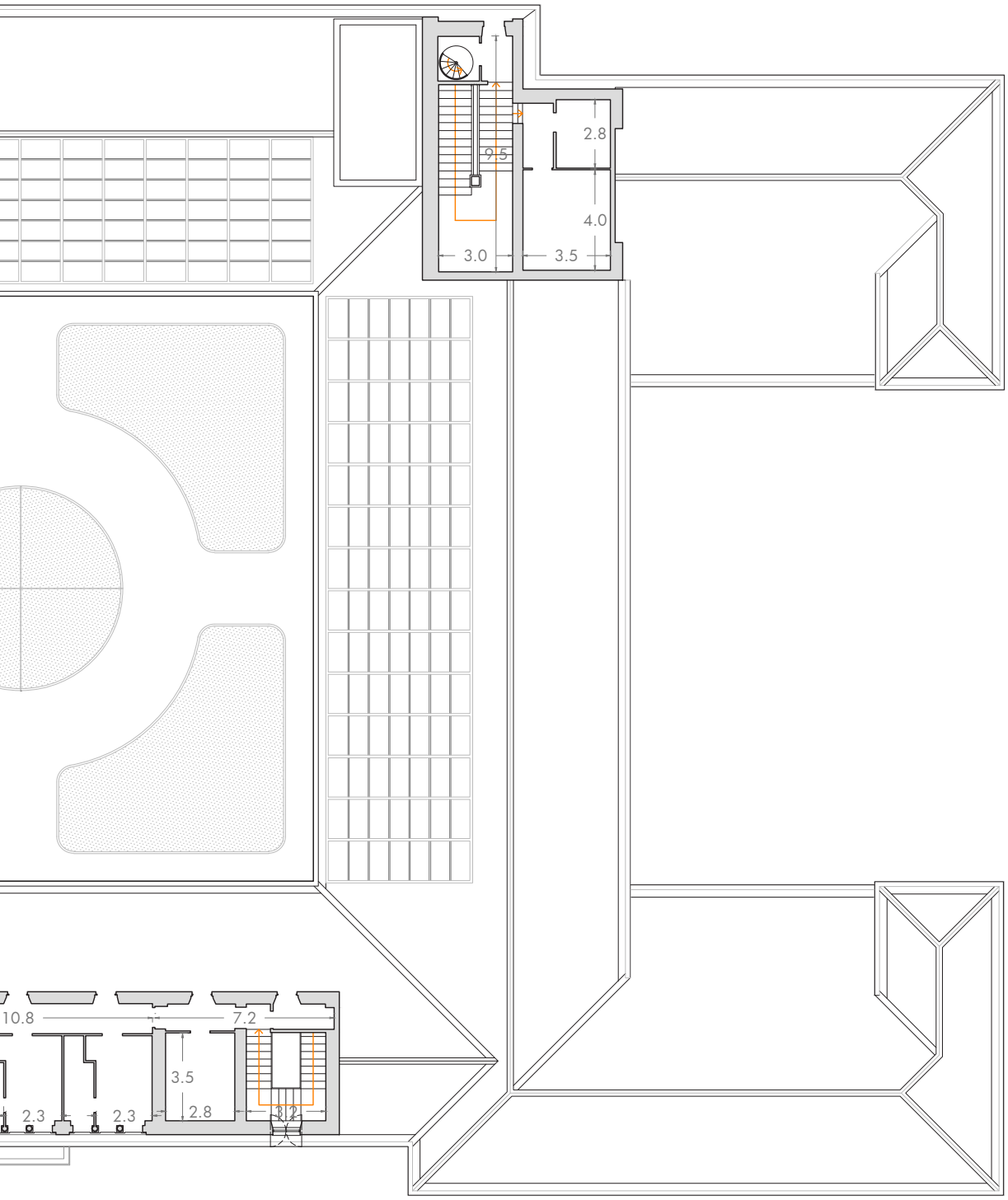


Figure 39. State of the art, third floor plan.


2.8
9.5
4.0
3.0
3.5
10.8
7.2
3.5
2.3
2.3
2.8
3.2

PROJECT CRITERIA

There is a substantial difference between the so-called “linear economy” and “circular economy,” and the concept of reuse is intrinsically linked to the latter.

In fact, “linear economy” refers to a model that follows the “build-use-dispose” approach. This economic model emerged in the late 19th and early 20th centuries, a period when technological innovation led to significant increases in productivity. During this period, a system emerged based on producing goods to generate profit, with profit derived from the difference between production costs and market-determined prices. Technological innovation has led to increased production, reducing costs and making products more competitive. In this context, the market dictates the rules of production and sale. Products in the linear economy are characterized by marked and rapid obsolescence. In fact, for consumers to purchase goods more frequently, products must necessarily degrade rapidly, so as to establish in the consumer the need to buy it back and replace it, perhaps with a better, newer model with more features and functions and, why not, more expensive. Consequently, within a linear production system, buying something new seems easier and cheaper than repairing an old product. This is absolutely antithetical to the growing sensitivity to the health and balance of the environment, as there is only one fate for the “obsolete” product: disposal, abandonment and degradation. The image shown here, still from a documentary on the fast fashion phenomenon, shows an open-air garment dump at the end of its life cycle. Or does it? And as much as the textile industry and the construction industry are not intuitively assimilable slices of the market, they are both part of the same, worn-out linear economy.

In contrast, the term “circular economy” refers to an economic model that can replace the production and rapid consumption model of the linear economy; it is based on principles such as innovation, sustainability and inclusiveness. In this economic model, elements such as sharing, lending, reusing, refurbishing and repairing, as well as, of course, recycling what is consumed, assume prominence. All of this aims to give products a longer life cycle, significantly reducing waste generation. As defined by the Ellen MacArthur Foundation, the circular economy

is “a framework of systemic solutions that addresses global challenges such as climate change, biodiversity loss, waste and pollution. It is based on three principles, guided by design: eliminate waste and pollution, circulate products and materials (at their highest value), and regenerate nature.”[42].

As mentioned earlier, in architectural terms reusing an existing building means redeveloping it, giving it new meaning and filling the urban void that its abandonment had created. This approach is in line with the resilience of a site because it allows it to regain some level of use. Rather than demolishing old buildings, adaptive reuse involves transforming them so that they have a different function. Adaptation often involves a degree of sensitivity to original architectural features: the preservation of historic elements adds character and uniqueness to the space.

In terms of sustainability, reuse reduces the need for new construction materials. This conserves natural resources and minimizes the environmental impact associated with the extraction, production and transportation of building materials. Finally, it is important to note that sustainable practices adopted today benefit future generations. Adaptive reuse ensures that valuable buildings remain functional and relevant, avoiding premature demolition and waste.

42 https://www.ellenmacarthurfoundation.org/publications

In architecture, the factor of accessibility plays a decisive role in defining the quality of a project, whether it is about a new construction or about a building renovation (as in our case).

This is true as the growing awareness of the challenges faced by marginalized communities seems to be increasingly at the center of today's political and social debates. Historically marginalized or isolated, minority groups have always been subject to abuses and violations of their rights. It was not until the 1960s that movements supporting the rights of people with disabilities to employment and independent living emerged.

Such rights are now a fundamental aspect of civic education and the training of individuals. From the earliest years of schooling, tomorrow's adults are taught that respect is the key to civilized living. Over the past decades, legislation has evolved toward promoting tolerance and condemning discriminatory behavior and actions. This mindset now permeates architecture, which can (and should) be the conduit for a message of equality and fairness regarding the possibilities for every user to experience architecture in its entirety. The full integration of individuals with psychological, motor, and sensory difficulties into the spaces created by architecture should be a cornerstone for modern architectural design, characterized by a holistic approach and strategies consistent with this principle.

Indeed, if it is true that architecture is, among other things, a reflection of society's needs and customs, it must take on all the facets that society can take on: the lack of attention and sensitivity in this regard cannot be overlooked.

In addition, accessibility should not be understood as simply providing barrier-free and physically accessible spaces for those confined to a wheelchair, but must also involve the psychological aspects of spatial perception, related to the identity of a specific place, and must take into account the spectrum of diversity that characterizes and enriches the human species.

Indeed, to create a truly accessible space for the community, it is essential to first understand its characteristics, needs and expectations. This is one of the

design criteria that will form the basis of the Savona Seminar's adaptive reuse scenarios.

Defining accessibility concretely is difficult without a term of comparison: accessibility is such "with respect to something else": environmental, architectural, building, economic, social accessibility. More specifically, in the case of our adaptive reuse project, each of the afferent spaces of the project is considered accessible, allowing each user, without exclusions, compromises or specific resources, to traverse the spaces, to experience them and make them their own. This is possible through a focus on technologies and materials, in the rethinking of horizontal and vertical pathways, in the decomposition of the building surface into "functional units" and in the a priori definition of which of these should necessarily be "universally accessible."

Accessibility, then, is a type of relational and circumstantial definition: given actors and playing field, one defines who can go where, and designs spaces accordingly. Medium-scale (also called domestic[43]) accessibility is about all the strategies that need to be adhered to so that even the most fragile users can benefit from the product of architectural design without being pressured, without putting their health at risk, without feeling discriminated against.

43 Baratta, A. F. L., Conti, C., Tatano, V. (2023). *Manifesto lessicale per l'Accessibilità Ambientale. 50 parole per progettare l'inclusione.* Conegliano: Anteferma Edizioni. pp. 42

The current climate emergency situation, which unfortunately affects the entire world, also has an impact on architectural practices and theories. "Resilience" is a term that is particularly well suited to identify the trend toward adaptation and reuse of existing heritage, now at the forefront of green, sustainable and responsible architecture.

Resilience can be measured technically: for example, estimating the so-called embodied carbon of a structure and comparing it with the carbon footprint of all planned changes in a specific architectural project can be very useful in assessing the sustainability of a given intervention on the built environment. Clearly, it is plausible that this result is still competitive when compared with the energy produced by a new, whole production cycle: considering that the goal should always be to "limit the damage" and contain consumption, an informed assessment of this kind allows one to embrace a more or less sustainable concept with awareness of the environmental costs.

In addition, resilience is also understood as an intangible feature related to the identity and history of a place. For example, the transformation of a former place of worship into a shopping mall can be considered an example of architectural reuse. However, it is not appropriate to label it as "adaptive reuse" in this context, as the new scenario designed for the place does not take into account its past and does not show respect for the significance the place may have had in the past.

Resilience, then, is a broad term that can refer to a project's ability to meet and maintain a certain line of use and significance. At the same time, it is a term that refers to a project's ability to be competitive in terms of energy and environmental performance throughout the building's life cycle (production, use, disposal).

So, the design of a spatial unit, in order to be considered "resilient" and flexible, must take into account the path of development and change of an individual's motor, cognitive and sensory capabilities and systematize them with the same

capabilities of adapting the space itself to the changing needs of the spatial user. Technological and spatial flexibility is, therefore, a design attitude that can support the transformations and evolutions of the user, and it implies a distinction between a "before" and an "after." The adoption of such strategies allows a design spaces usable by everyone, at any time of life, under any conditions (if anything, adopting slight modifications, without upsetting the whole architectural system). It goes without saying that this, speaking of resilience, is absolutely crucial[44].

Compared with these approaches, flexible design refers to a level of "active" modifiability, which implies the concept of "simplicity of implementation" understood as the speed and ease with which modifiable operations can be completed.

44 Baratta, A. F. L., Conti, C., Tatano, V. (2023). *Manifesto lessicale per l'Accessibilità Ambientale. 50 parole per progettare l'inclusione.* Conegliano: Anteferma Edizioni. pp. 254

Integration plays a key role in conceptualizing a sustainable and comprehensive approach to architectural renovation. This involves incorporating new, mutually beneficial functions into the existing site, as well as accommodating different types of users within the repurposed structure. By understanding the needs, expectations, history, and unique characteristics of potential users and the building itself, a cohesive and comprehensive design can be developed that encompasses all elements that influence the project.

As a consequence, integration could involve social capital, defined as the various interpersonal connections between individuals and communities, which include the relationships and commitments between people. Since one of the primary goals of architecture is to be used, welcomed and incorporated into the intricate network of human relationships, it must necessarily embrace diversity. Social integration within architecture therefore plays a crucial role in shaping our societies. In particular, it can promote the growth of social capital; it can help establish shared identity, a fundamental aspect of social capital; and it can remove barriers and establish itself as a reflexive attribute of human beings' capacity to create environments.

In addition, architecture could enhance social capital through the creation of environments that promote meaningful interactions and collective experiences. When individuals come together, collaborate and participate, community ties are strengthened, resulting in a more united society. By designing buildings to approach a variety of activities and users, they become diverse and inviting spaces. This inclusiveness cultivates authentic social ties that transcend differences in age, background and interests.

Indeed, integration can be seen in terms of achieving a balance between nature and architecture, the latter being a human rather than a natural creation. Undoubtedly, a strong connection with the natural environment offers several health benefits, including stress reduction, anxiety alleviation, and mood enhancement. Immersing oneself in nature can strengthen the immune system, promoting a healthier and more sustainable lifestyle. It is important to note that

trees and other plants have the ability to absorb harmful molecules in the air, thus improving the quality of breathable air.

Finally, the thesis work seeks to emphasize the interventions necessary for universal design, having the purpose of creating a respectful and just environment for those whose capacities are temporarily or permanently impaired. Finally, the goal is to contribute to the affirmation of our responsibilities as architects to provide an answer to this issue.

PROJECT

Preliminary analysis

Taking into consideration the historical-artistic constraints and the wishes and needs of the client, the project is developed from a functional reorganization and compartmentalization into functional units. In fact, it has been seen that some rooms are not convertible, both for reasons related to the preservation of the significance of the artistic and cultural asset and the wishes of the Diocese of Savona.

Beginning with the intentions of the client, it was necessary to undertake a preliminary analysis of the users who will attend the Seminar: this first step will come in handy to understand the flows, subdivide and reorganize the different functions (whether new or existing within the facility).

Five main user groups are identified, based on the client's requirements about the new vocation of the Seminary: guests of the accommodation facility for tourism and recreation; congressmen; guests of the rehabilitation facility; religious; and staff (as depicted in the diagram at *Figure 40*). Each of these user groups has different needs, will use the facility differently (starting from the way they reach the Seminary, to the length of stay, to the rate of use of the services present), and will or will not have access to certain project spaces.

As for the guests in tourist accommodation, it will undoubtedly be a large and diverse group of individuals of different sexes, ages and articulations. Let's look at some details:

1.a - single individuals: these could be traveling pilgrims, students, solo travelers; single rooms have been designed for this category, each facing outside and with a private bathroom, equipped with a shower or bathtub, depending on the guest's preference; in addition, there are a couple of single rooms that nonetheless share a bathroom, a suitable solution for two people with little familiarity or particularly concerned about their privacy and individuality, who nonetheless find themselves sharing the experience of traveling and staying at

Savona;

1.b - couples of friends, new families, elderly couples, couples of relatives, couples of colleagues: for all these situations, the Seminary will be equipped with a large number of double and twin rooms. The former accommodate a double bed, while the latter have two separate single beds, depending on the needs and requests of the guests. Again, each room has an outside view, private bathroom and, upon request, a crib for new families;

1.c - groups: since this is a structure with a past and a vocation strongly linked to the reception and formation of young people and groups, we want to re-propose this attention with the provision of dormitories, with a variable capacity for a maximum of 10 guests per room. The dormitories, designed for groups of young people on vacation, looking for recreation, adventure, or groups of pilgrims on a journey, present themselves as the ideal place to make new friends and share spaces and emotions: in fact, the dormitories share common toilets, kitchen and living room. Special attention was paid to the quality of group time, so that dormitory guests can still take advantage of the food service on the ground floor (inside the refectory), but they can also enjoy their independence and free themselves from the facility's schedule by having a dedicated kitchen and community space to relax and socialize;

2 - conference guests: the Seminary wants to continue to offer the service of hosting private and institutional events, indeed expanding the offer by refitting three new spaces for meetings, training events and meetings. Conference guests, if they like, can take advantage of the catering service present inside the Seminary. Some events are expected to have a duration of a few days, which is why conference and private event guests can take advantage of the rooms in the accommodation part of the Seminary to stay overnight during the period of the event;

3 - guests of the rehabilitation unit: inaugurating the new function within the Seminary, these spaces are intended to corroborate, enrich and complete the offer related to overnight accommodation and tourist receptivity already planned, inserting the facility in the circuits of reception and tourism for all; on the other hand, however, it cannot be excluded that to take advantage of the rehabilitation treatments are also local people, not necessarily hosted by the Seminary. Even, the rehabilitation unit could be part of the Italian National Health Service (NHS) network, becoming an attractive medical hub. The facility, in fact, boasts a location close to the city center, proximity to the Savona train station, and on-site private parking to meet everyone's needs. Finally, a rethinking of the driveway would also allow ambulances to reach the facility, increasing its prestige;

4 - religious: clearly, religious will continue to flow into the seminary, both because of its strategic location within the Diocese of Savona-Noli, the seminary's

centuries-old history of religious formation and education, and the maintenance of the chapel and related services and activities;

5 - staff: all the transformations at the Seminary will generate new jobs; in fact, it will be necessary to hire administrative managers, accountants, room managers, chefs, cleaning and security staff, rehabilitation and medical staff, maintenance staff, and tourist hospitality management. There may even be a need to stay overnight at the facility, especially for some strategic employee categories such as nurses and managers.

Clearly, all guests will have the option, if required, to use the rehabilitation unit, also initiating customizable pathways.

Finally, the diagram below, by clearly showing both the types of users and the different spaces into which the Seminary will be rearticulated, makes it possible to connect which spaces are accessible and by whom. For example, most of the spaces where staff are allowed access are not transit for guests, while for example the chapel is a space available to all. As mentioned above, the archive/ library, marked with an asterisk (*), will be accessible to staff and some guests, for the latter by reservation.

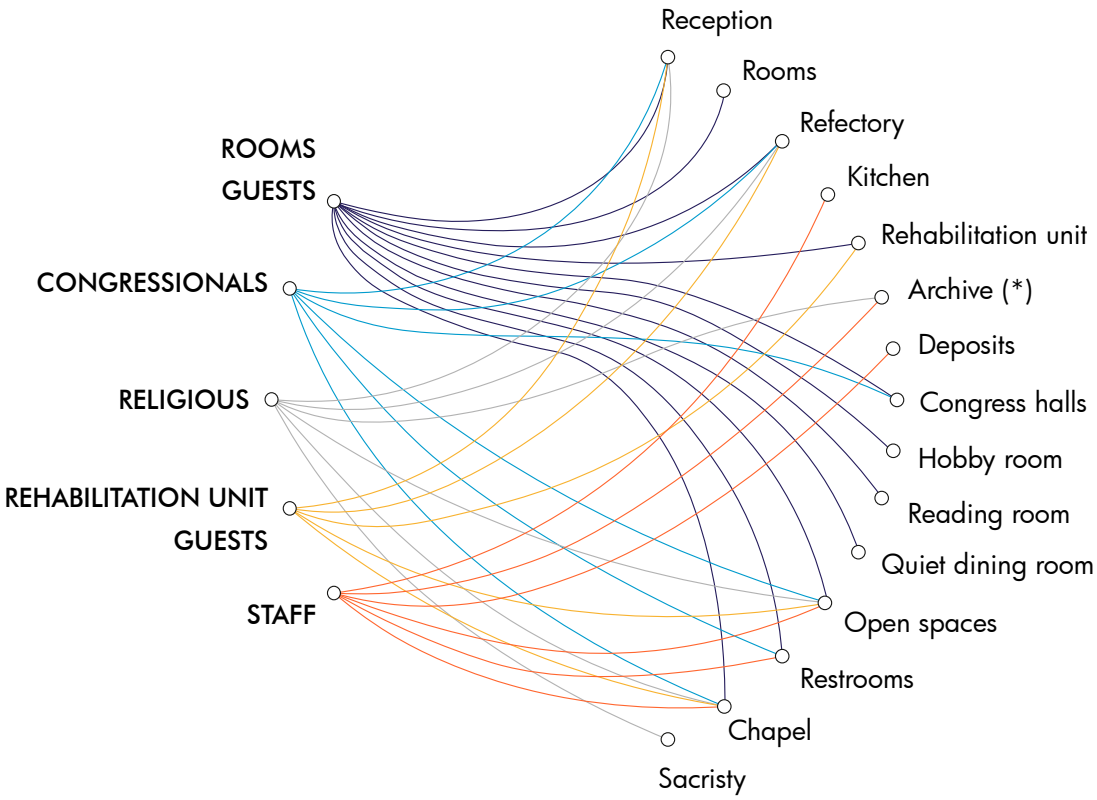


Figure 40. Diagram exploring the different users, and the spaces they will get access to.

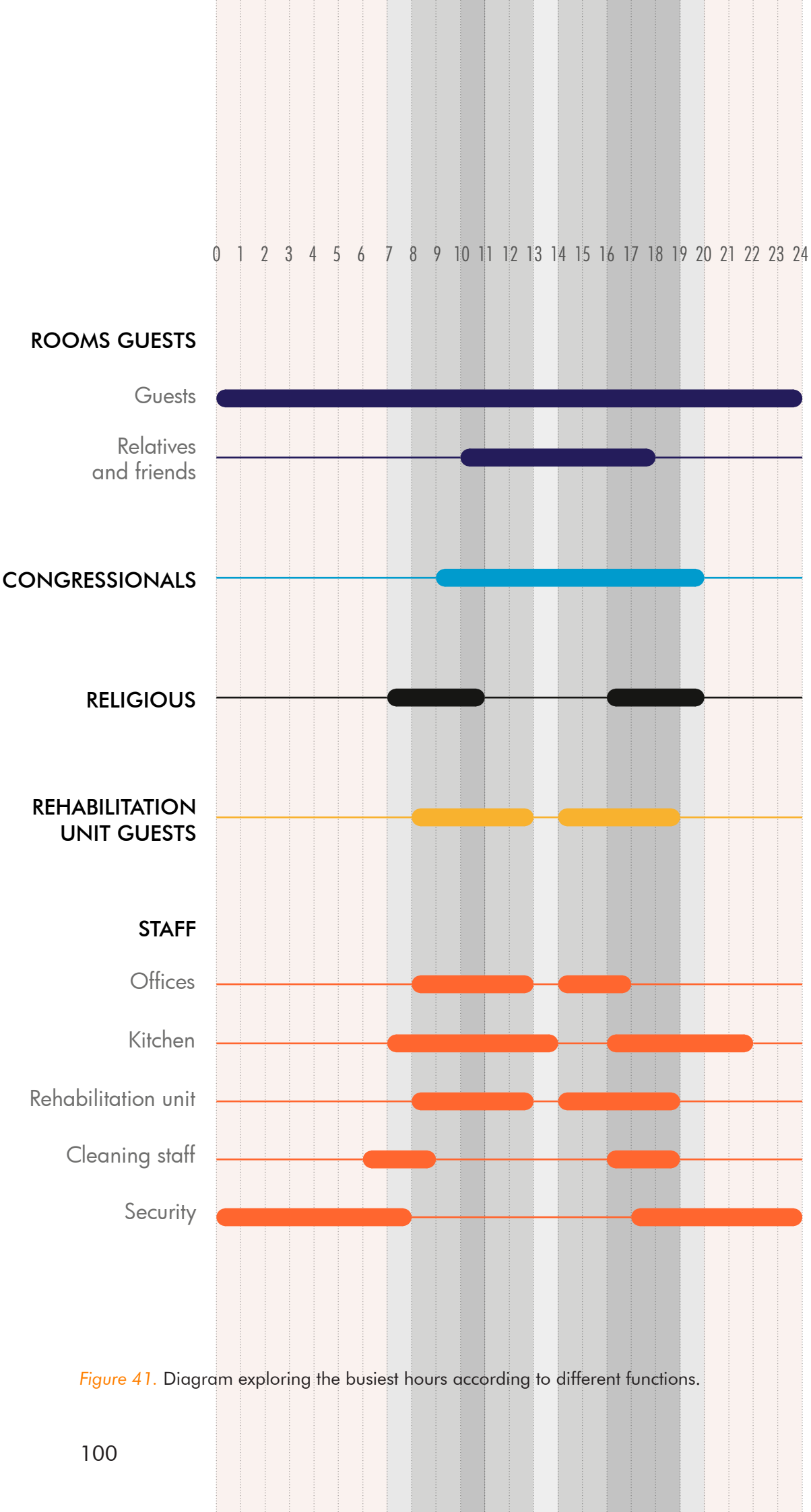


Figure 41. Diagram exploring the busiest hours according to different functions.

The amplitude of green spaces available to the Bishop's Seminary is a great resource that one wants to exploit to enrich and diversify the site's offerings, as well as clearly emphasize its aesthetic and health qualities (in line with the structure's transformation plan). In particular, it is intended to maintain the existing pattern of access to the facility, i.e., pedestrians from the south, motor vehicles from the north, service access from the west; however, it is also intended to improve the quality of outdoor transit spaces, especially the parking lot.

In fact, the day before our inspection there had been spring rain over Savona, and the parking area had filled with puddles. The appearance of the area was a bit sad and dingy, and it is my intention to make the Seminary more beautiful, as well as more functional, so I want to make changes to the exterior as well. The parking lot will be enriched with street signs, the dirt road that makes up its ground will be rearranged, and signs will be installed about the location of the different parking lots, tree-lined flower beds will be installed to divide them while also producing shaded areas to protect against the overheating of vehicles during the summer months, also encouraging the "naturalization" of the parking area and making it greener. Finally, a central flowerbed will be installed both to green the area and to define a traffic direction within the large parking area (in *Figure 8* denoted as D). In addition, it is intended to install a swimming pool in the garden area, next to the area that now houses the olive trees, whose location is clearly to be maintained since these are tree essences that have been present on the site for a long time, and the value and importance they have for the Seminary is respected. The pool will be able to be used with both hot and cold water, to enrich the offerings of the rehabilitation unit and allow water therapies (muscle loosening, exercises, water aerobics...). In addition, the swimming pool is clearly a factor that enriches the appealing power of the receptive-tourist facility: in fact, there are many facilities close to the sea that also offer their guests the possibility of swimming in the pool, this possibility is often considered a luxury. Access to the pool will be from the existing garden access ramp, also equipped with steps to shorten the path. The pool will be protected by the olive trees and trees that separate the garden from the parking area.

The gardening area is also to be maintained, and a pedestrian path suitable for wheelchairs will be installed next to it, connecting the garden ramp to the driveway entrance on the north side. This path will cut through the park, make it easier to reach the vegetable garden, and will be enriched with seating to enjoy the beautiful days and contact with nature.

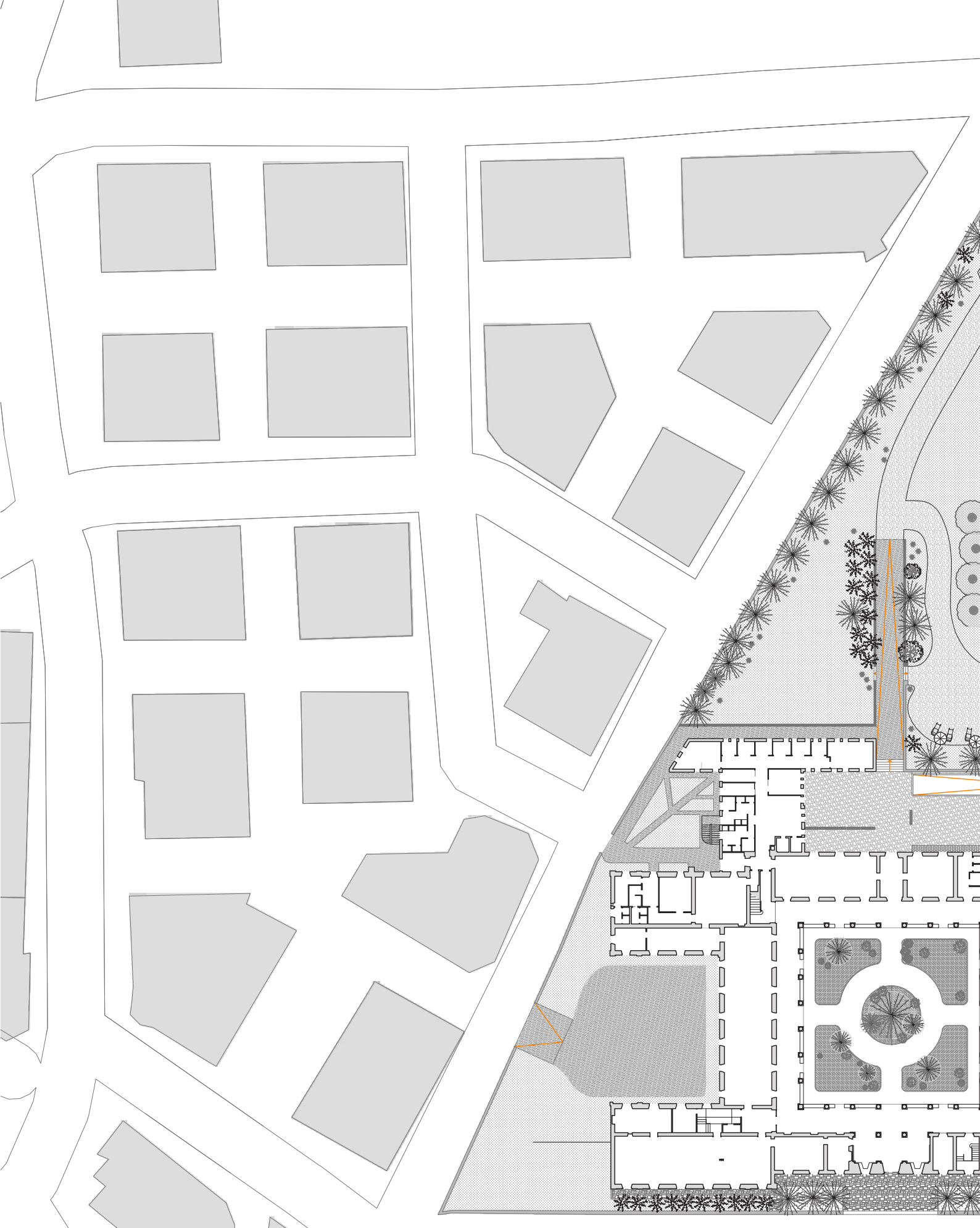
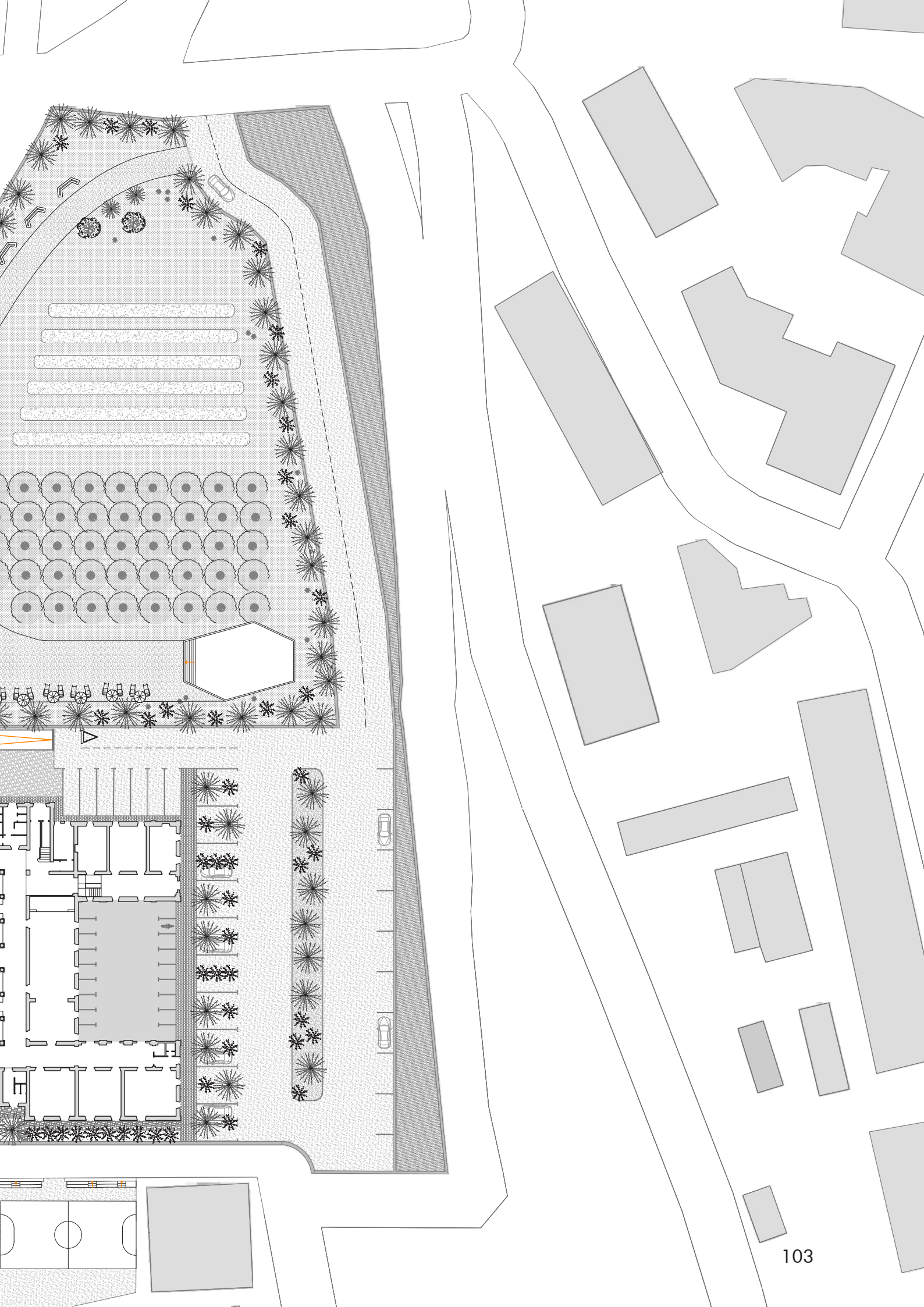


Figure 42. Project territorial plan.



The ground floor is transformed into a versatile space that can relate to guests passing through, but also to extended-stay guests. In fact, some of the services designed for the ground floor are thought of as accessible even by those who are not then actually staying within the facility.

In *Figure 43* it can be seen how the structure has been divided into "functional units": each group of rooms, united in the diagram by the same coloring, pertains to a different function. It will therefore have similarities in terms of materials, facilities, intended use, accessibility and function. Such a subdivision will also come in handy later, in showing how it is relevant in communicating to the project client the intensity of the transformation and adaptation work in each functional unit: such a subdivision will enable the client to organize a time schedule for the work, clearly visualizing which units involve minor work and which will require more massive work, with an inevitable increase in cost and construction time.

We now proceed to a description of the transformations, and new functions, housed in each of the seven functional units into which the Seminary has been divided. For convenience, they will be described clockwise.

Stepping through the main entrance, a reception desk for registering guests is immediately on the left, with administrative offices behind it.

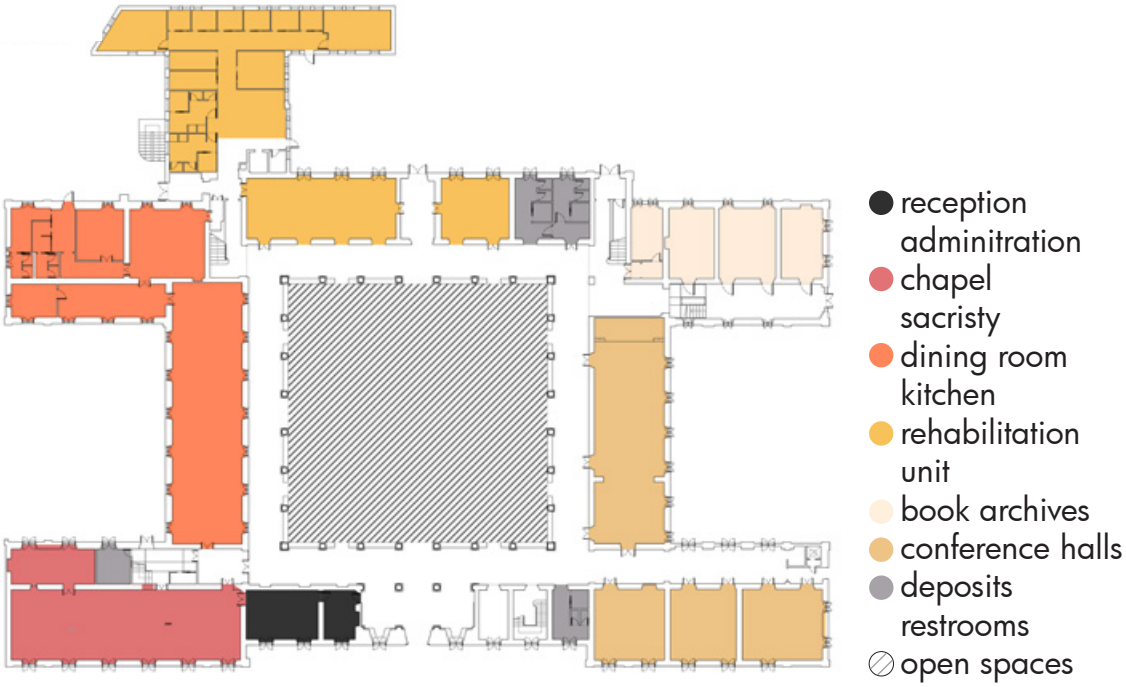


Figure 43. Functional units at the ground floor.

Then making a clockwise tour of the floor, one finds the chapel and the refectory, as in the current state of the building; work can be planned to "revitalize" the spaces a bit, but basically the configuration of the rooms will remain the same. Simply, the refectory is enlarged a bit through the demolition of the back wall: this is because changes are set up in the functional unit of the kitchen, which is compartmentalized and articulated into different spaces capable of accommodating the different food preparation activities, and thus a better optimization of the spaces allows for the space stolen from the refectory to be given up in favor of a larger area and a larger community space. The capacity of the chapel thus remains unchanged, while that of the refectory reaches 82 seats, when fully operational.

The partitioning of the kitchen unit makes it possible to identify the following functions: a main kitchen, a preparation room (cold food and plating), a storeroom, a cold storage room, and two staff locker rooms, each equipped with toilets. The kitchen unit is also equipped with a rear exit, which overlooks the loading and unloading area pertaining to the Seminary and thus proves to be of strategic importance for supplies of edibles and related cleaning, as well as for waste disposal.

A massive change related to the usability of spaces is given by the inclusion of the rear block the Seminary, already described as a recently built superfetation and never really completed. Believing that it is foolish to demolish the structure without ever having given it a function, plans are made for its completion and transformation into a rehabilitation unit: in fact, the Seminary's tourism and attractiveness offer wants to be completed with a unit available to the facility's guests, but not only, offering the opportunity to maintain a training plan or continue a rehabilitation, physiotherapy and movement therapy even while staying in Savona. This feature allows the Seminary to stand out in the wide panoramaof accessible accommodations in Liguria, offering an additional service and guaranteeing its quality.

The rehabilitation unit, in fact, is organized according to a flow that allows the separation of "clean" and "dirty," as shown in *Figure 44*: access to the facility, with a dedicated relaxation area, allows immediate access to the two prearranged locker rooms, each equipped with a changing area, safety lockers, two standard toilets and one tailored for wheelchair users, and showers, whether accessed

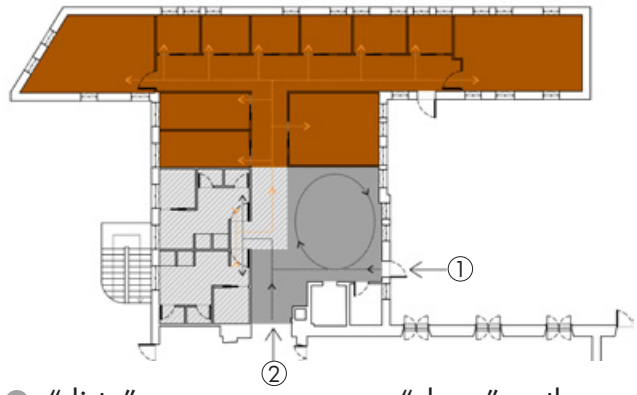


Figure 44. Clean and dirty paths.

from inside the Seminary or outside. Once the locker room has been used and clean clothing has been put on, a corridor leads to the first rooms that can be reached, equipped with 8 small "battery" rooms, sized in accordance with current Italian law, designed for individual physiotherapy workouts and therapies: each is equipped with a locker for storing materials and instruments, training mat, and crib for specific therapies. Then there are four rooms for group workouts, three of them medium-sized, equipped with different equipment to meet different needs and allow diversification and parallelization of the range of treatments and therapies available at the same time: there are mats, equipment for free-body exercises (weights, barbells, bars), equipment for training and restoring balance (balance boards), and more complex machines for more complete mobility (treadmills, exercise bikes, back training machines).

The dual access to the environments related to the functional unit is necessary because the rehabilitation facility is set up as a service for Seminary guests, but also as a service for external users: it is intended to enrich the health and physical rehabilitation landscape of the province of Savona with a new pole capable of accommodating the diverse and personal needs of each individual who needs a variety of different specific treatments. This implementation, in our opinion, makes the Seminary's offering unique and superior.

The rehabilitation unit's offerings are clearly complemented by a dedicated reception and administrative office, accessible either directly from outside or accessible via the building's central cloister. The office will take care of administration, internal organization of sports activities, and accounting. Finally, the entire rehabilitation unit could be given to an outside, qualified and certified company to manage, an opportunity that would allow the Seminary administration to delegate its administration but still retain ownership and share of earnings.

In a corner position between the north and east wings of the central core of the facility, a toilet unit is installed that is open to staff, seminary guests and day guests visiting for rehabilitative treatment, conventions, conferences and private events. The facilities are subdivided by gender and enriched by a dedicated toilet for wheelchair users, applying all precautions and adopting the guidelines regarding the size of the rooms. It is deemed necessary to duplicate the number of toilets by arranging, in addition, a toilet in the opposite corner, between the east wing and the south wing: this location is closer to the main entrance and conference rooms, while the first unit is close to the entrances from the parking area, the rehabilitation unit, the stairs to the upper floors and the archive and library unit.

By the way, as it turns out, the Seminary is currently in possession of a huge amount of books, valuable and otherwise, but the current library that holds them, to date located on the second floor, is not accessible because it does not comply with the law with respect to the fire safety qualities of the rooms. Discussing this

with the patrons, the desire emerged to get rid of some of these volumes, as they are considered of little value and indeed more a waste of storage space. In addition, the fire requirements of a space that houses a large amount of printed paper, especially if it is valuable, must necessarily be addressed. So, the first step in transforming the library will undoubtedly be a downsizing, to eliminate superfluous and unimportant volumes, while also alleviating the costs related to maintaining such a large amount of books. It also moves the library to the ground floor, to the east-facing side wing of the facility, toward the parking area. This radical reconfiguration has a number of advantages: in fact, complying with fire regulations involves structural upheaval, with ad hoc masonry and insertion of fire doors, and these transformations are to be applied both in the room in question and in all the rooms below, so as to create a "column" of safety and be able to vertically separate the area at greatest risk from the rest of the structure. Clearly, the retention of the library on the second floor, extended over the entire north wing of the building, is a choice that involves major transformations both on the entire side of the building affected and on the same area on the ground floor. This entails a considerable economic outlay and a disruption of the constrained structures.

It is also decided to limit public access to the volumes that will survive the sorting that will be carried out by the managing body of the Seminary: this is to preserve their state of preservation and to allow all people who are really interested in consultation to have access to a quality service. For these reasons, the library is being reduced and moved from the second floor to the ground floor, where a dedicated office will take care of its cataloguing, archiving, creation of an online consultation platform and maintenance. As with all the other functions housed on the ground floor, it will be available to everyone, guests of the facility as well as external individuals, but in a semi-open mode: in fact, free access to the new library will not be available, but it will maintain office hours and will be accessible by reservation or submission of request. The library will now be distributed in three rooms in which custom-made bookcases and furniture will be set up, and the corridor that connects the cloister to the parking area, from which the library spaces are accessed, will be turned into a fire-safe emergency exit, so it will not be "through" for guests and vendors, but only accessible on a daily basis by the facility staff. It will still be part of the building's emergency exits.

The Episcopal Seminary currently offers the possibility of using the facility for conferences and conventions, and this function is intended to be maintained by the project's developer, if not expanded. As can also be seen from *Figure 26*, the main hall is in good condition today and could remain largely unchanged. Nevertheless, to substantiate the conference offerings, three rooms, located in the southeast side wing, will be redeveloped into three meeting and training rooms, with a clearly reduced capacity compared to the main hall, which as of today can accommodate almost a hundred people. In general terms, the

conference proposal takes advantage of the proximity of the facility from the Savona train station, and the possibility offered to conference attendees to take advantage of spaces of different sizes for different activities, to refresh themselves at the Seminary's wonderful refectory, and possibly to stay overnight comfortably at the facility, makes the proposal absolutely competitive. There are, in fact, no equally capacious and versatile facilities in the entire city, and the same is probably true for the entire province. Finally, the offer is rounded out by the soccer field and outdoor spaces in general, to provide conference guests with the opportunity to organize team-building activities, socializing and recreation and recreation among the different members.

Finally, as far as accessibility is concerned, it was seen that in the existing structure there are a couple of elevators, small in size and used purely as freight elevators, one of which is even outside the load-bearing wall perimeter and therefore probably recently installed, and this shortage of vertical connections invalidates the overall accessibility of the site: therefore, it is planned to install a capacious elevator just to the side of the entrance and one of the main staircases. The intervention is shown in the diagram at *Figure 45*.

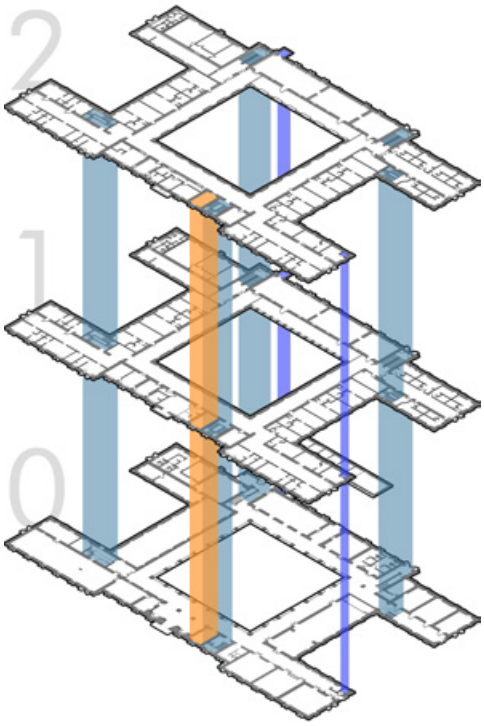


Figure 45. Vertical connections; orange is the new one.

Regarding the use of the cloister, the project intends to enhance its role as a hinge between various functions and its lexical architectural importance, the latter encompassing and representing the most important features of the building.

Therefore, each of the functions on the ground floor directly communicates with the cloister, which is even invaded by tables pertaining to the refectory. In addition, benches and seats are now installed there to enjoy the private open space, which the facility provides for everyone: guests, daily users, staff.

Finally, *Figure 46* shows the mapping of the intensity of interventions in each functional unit. As already seen, the subdivision of the functional units by heat map serves primarily for the developer to understand the order of magnitude of the impact of the transformation of each of the functional units. The subdivision into three colors (low-medium-high impact) is indicative and based on parametric cost estimates; it is also intended to give an indication at the level of building transformation and in terms of maintaining the historic structure, as to which areas will be transformed the most and which areas will be kept as similar as possible to current configurations.

The breakdown made can essentially be summarized as follows:

1- low-impact interventions: redecorating rooms, painting interventions, replacing floors, cleaning rooms;

2 - medium-impact interventions: limited and punctual masonry work, redoing small portions of the floor;

3 - high-impact interventions: extensive masonry work, installation of new systems (electrical, plumbing).

For example, the newly constructed building located posterior to the main building, which was never completed in its construction, is not constrained precisely because it is not part of the historic core: it is shown in red because it will be the one most distorted by the project. Since it was approved, built and condoned, it is intended to be finally given meaning. For the sake of clarity, the comparative reading of *Figure 43* and *Figure 46* is recommended, since in the former, the different functional units are clearly indicated, and an overlay with the latter image makes it possible to understand where the most massive interventions are, and how to organize the transformation phases of the Seminary according to this information. Finally, the current state plan is shown in sequence (*Figure 47*), the plan showing demolitions - in yellow - and new construction - in red - (*Figure 48*) and finally the project plan (*Figure 49*).

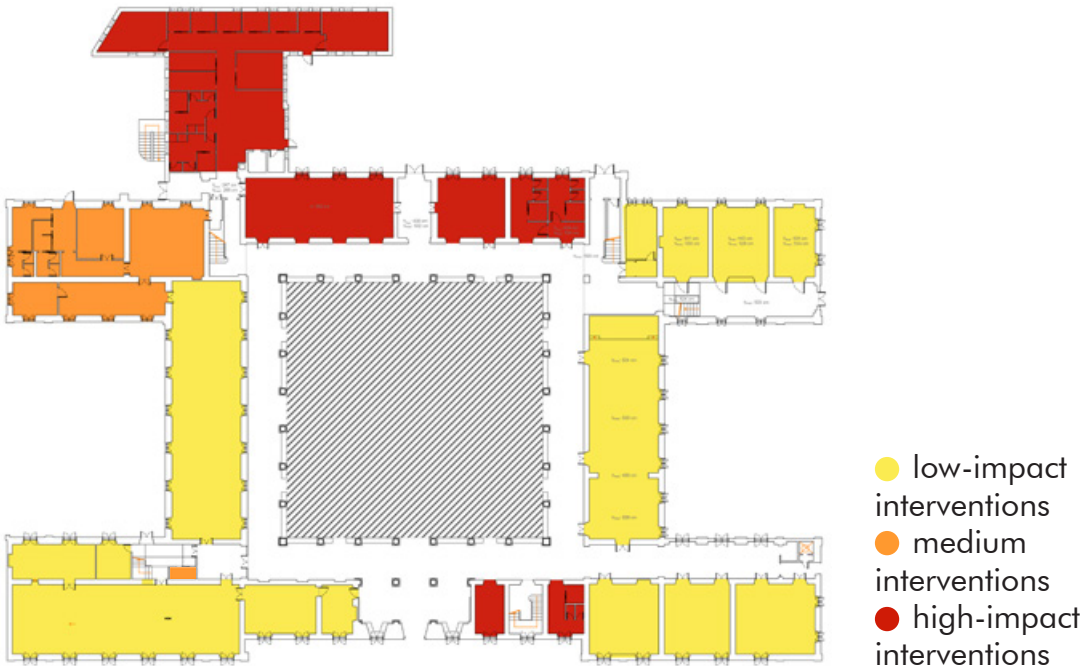


Figure 46. Heat map of the interventions at the ground floor.

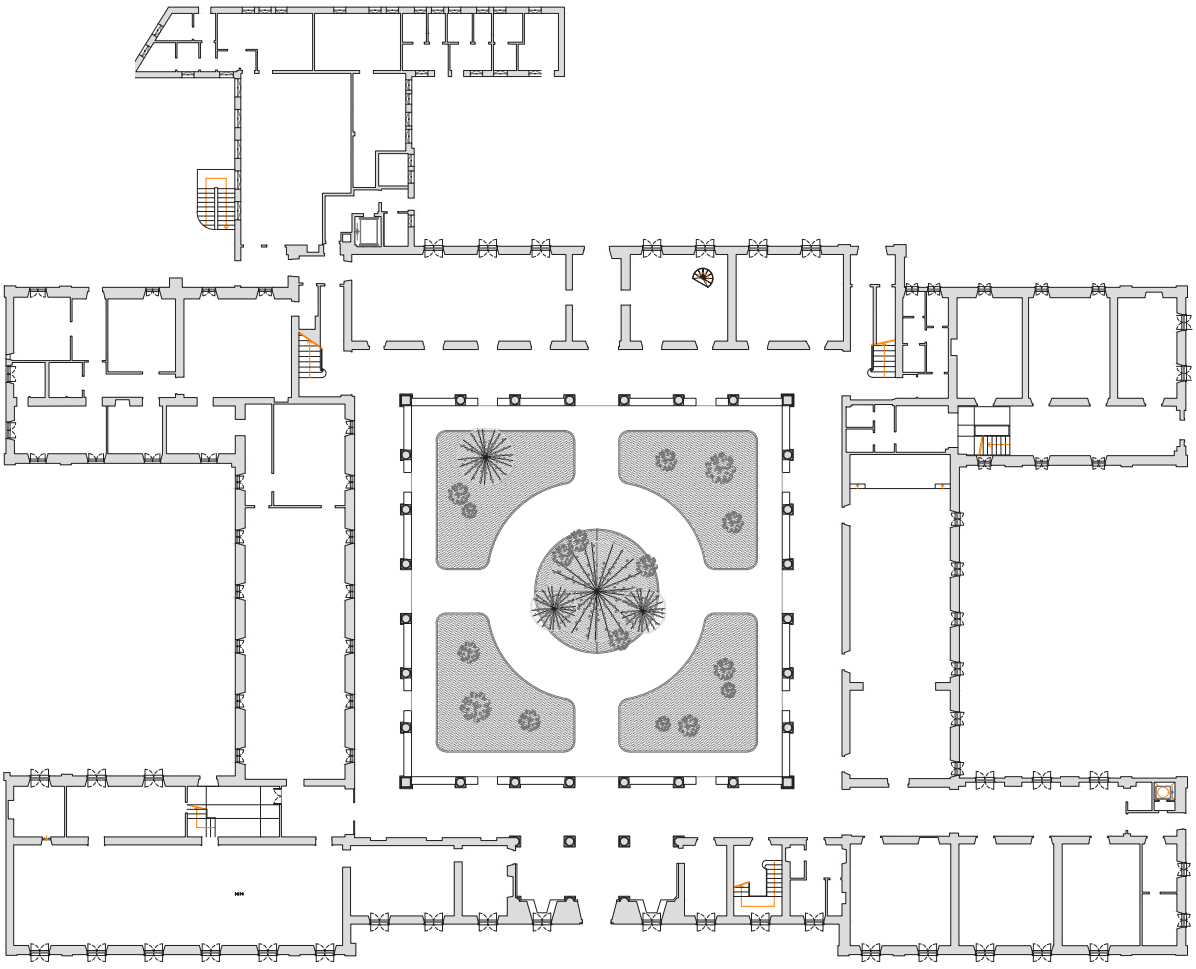


Figure 47. State of the art, ground floor plan.

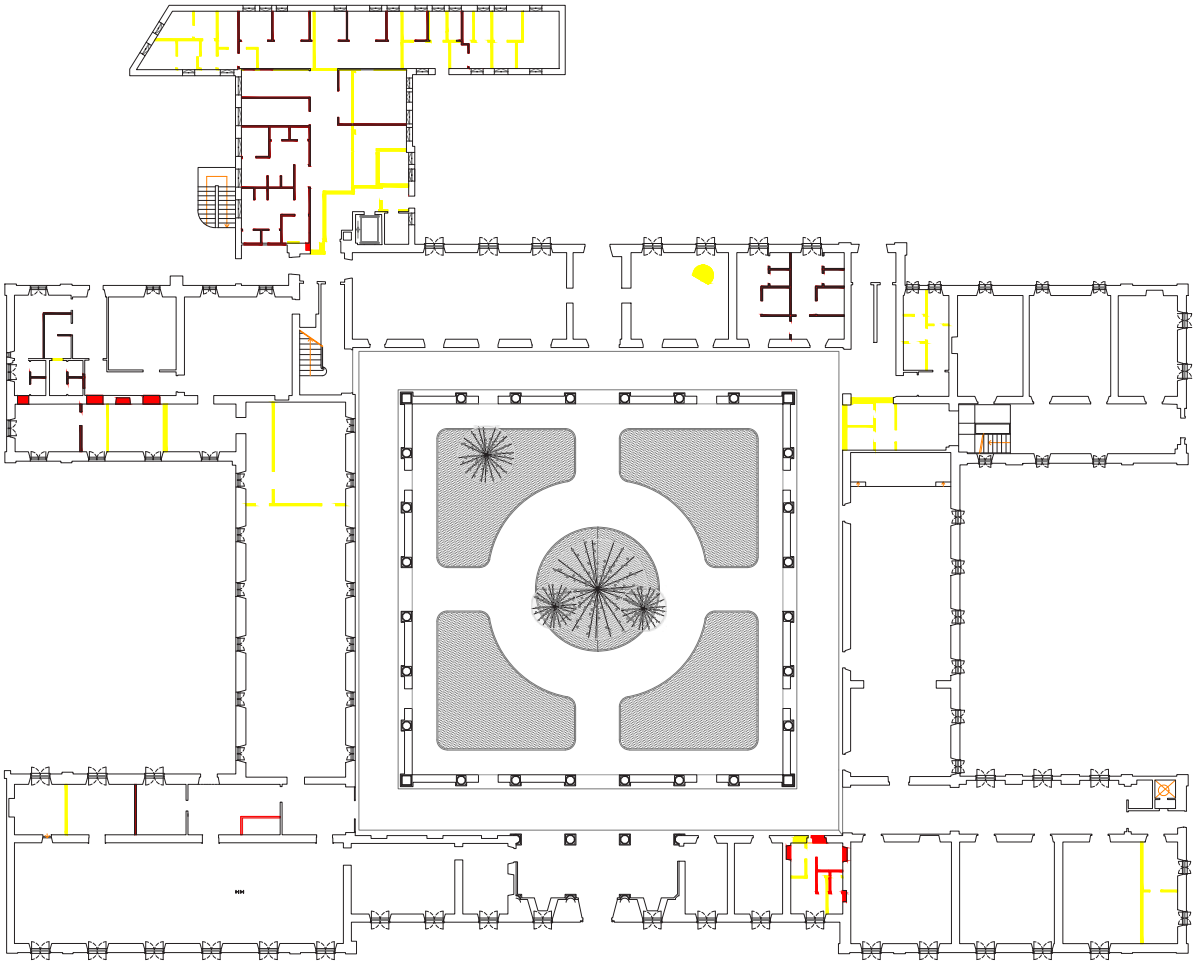


Figure 48. Demolitions and new constructions, ground floor plan.

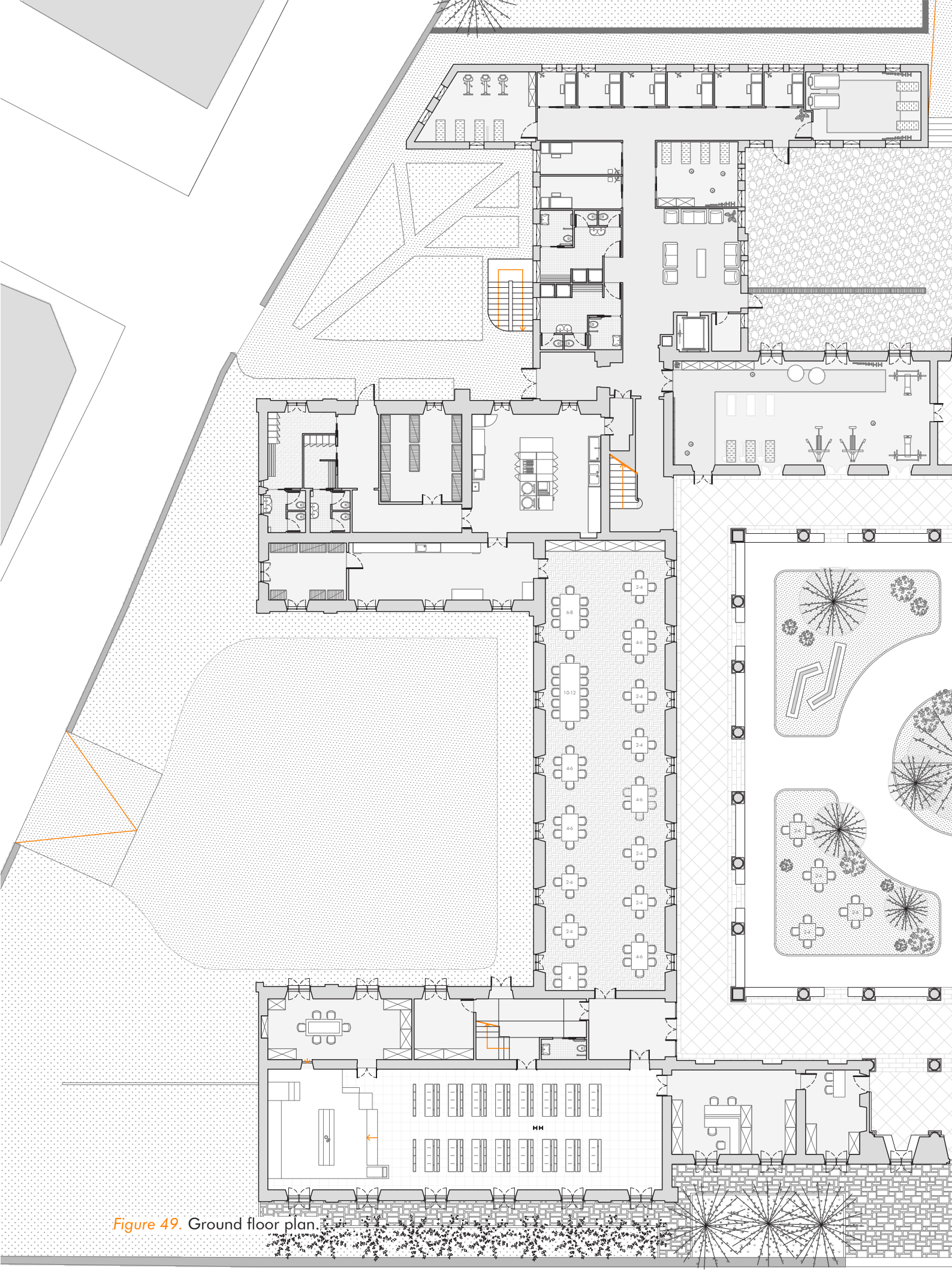
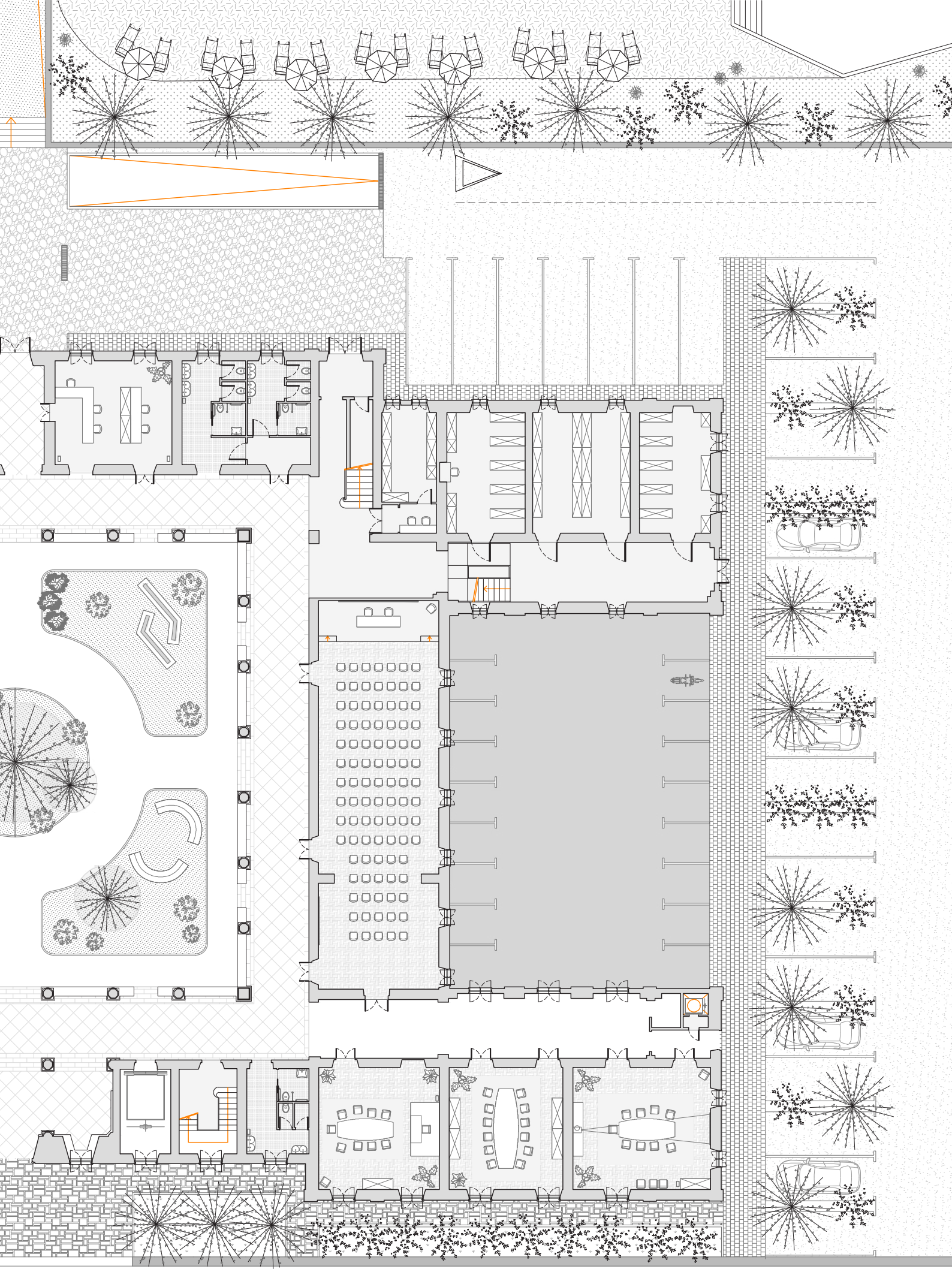


Figure 49. Ground floor plan.

1:200



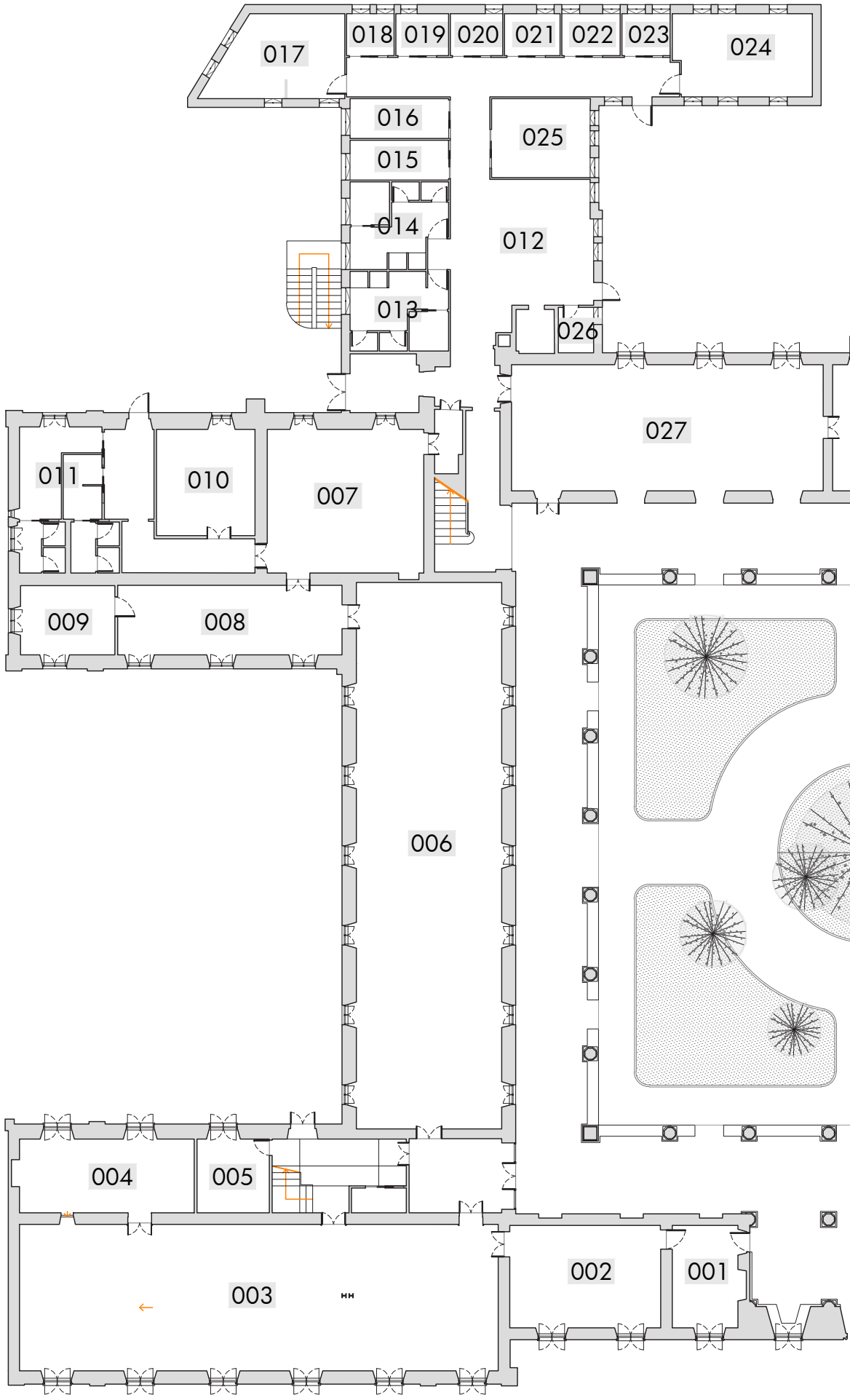
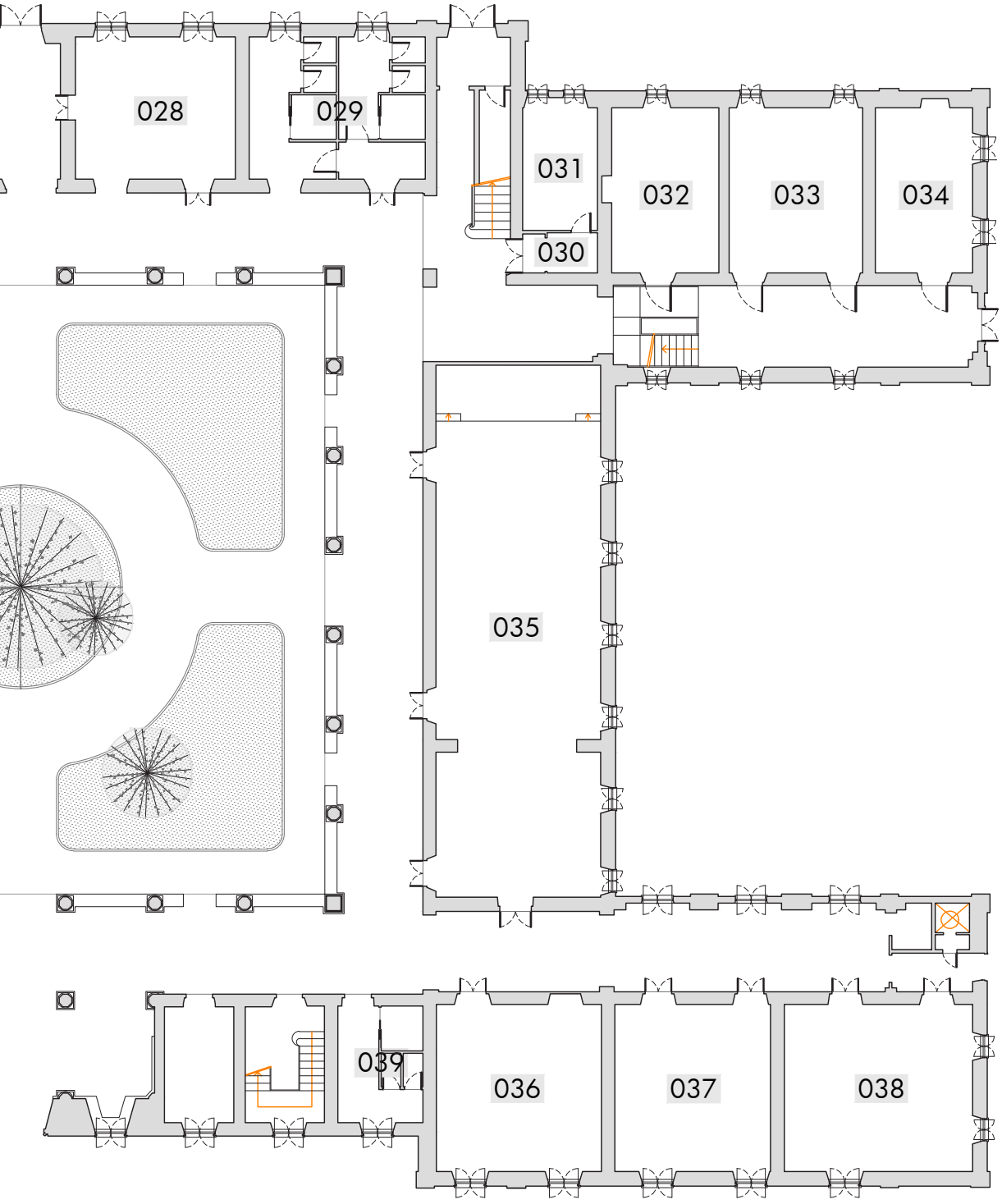


Figure 50. Ground floor plan, room names.


028
029
031
032
033
034
030
035
039
036
037
038

ID	ROOM NAME	AREA
001	Reception	15.6 m^2
002	Amministrazione	33.2 m^2
003	Cappella	149.4 m^2
004	Sacristia	28.7 m^2
005	Deposito	11.7 m^2
006	Refettorio	169.8 m^2
007	Cucina	48.9 m^2
008	Sala preparazione	34.1 m^2
009	Cella frigorifera	14.3 m^2
010	Magazzino	22.3 m^2
011	Spogliatoi staff	27.3 m^2
012	Sala relax	113.8 m^2
013	Spogliatoio donne	15.7 m^2
014	Spogliatoio uomini	17.2 m^2
015	Sala fisioterapia 1	8.1 m^2
016	Sala fisioterapia 2	8.1 m^2
017	Sala allenamento 1	21.4 m^2
018	Sala fisioterapia 3	4.1 m^2
019	Sala fisioterapia 4	4.6 m^2
020	Sala fisioterapia 5	4.6 m^2
021	Sala fisioterapia 6	4.9 m^2
022	Sala fisioterapia 7	5.1 m^2
023	Sala fisioterapia 8	4.2 m^2
024	Sala cardio	23.5 m^2
025	Sala allenamento 2	16.1 m^2
026	Deposito	3.4 m^2
027	Sala allenamento 3	84.9 m^2
028	Reception	39.2 m^2
029	Servizi igienici	40.7 m^2
030	Ufficio archivio	4.8 m^2
031	Archivio 1	16.0 m^2
032	Archivio 2	30.2 m^2
033	Archivio 3	37.9 m^2
034	Archivio 4	27.9 m^2
035	Sala congressi 1	145.9 m^2
036	Sala congressi 2	46.9 m^2
037	Sala congressi 3	44.5 m^2
038	Sala congressi 4	53.5 m^2
039	Servizi igienici	16.6 m^2

Figure 51. Room names.

The first floor, as well as the second, is mainly dedicated to hospitality and tourism.

If one compares the plans of the current state and the project, it can be observed that the greatest change occurs in the east and west wings of the building, where it is the horizontal circulation that is radically transformed. In fact, as can be seen in *Figure 28*, the circulation in these spaces is central, with respect to the overall width of the two building segments: this allows for a large number of rooms, although small in size, and to provide some with an outlook towards the outside of the Seminary, others with an outlook on the central cloister of the structure. As can also be noted in the photo, however, these corridors do not have any particular charm, and indeed disqualify the environment, since they are dark (they do not have access to any natural light, but only artificial lighting), they are compressed by false ceilings that make these passages even more cramped and depressing, and they are condemned to being mere passageways that make people feel uncomfortable if forced to cross them at the same time.

There is, in fact, a branch of science that is especially relevant to architects and designers: that is, proxemics. This branch studies the relationships between the position and mutual positioning of two or more subjects, and the meaning that this distance takes on for both. Proxemics between a couple in love will be different between two work colleagues, because the distance between individuals has a meaning and says a lot about the interpersonal relationship[45]. A particularly interesting book on proxemics that I had the pleasure of reading a few years ago[46] gave the following example: an individual of German origin, when boarding an underground car, will naturally tend to sit on one of the vacant seats diametrically opposed to those already occupied by someone else; in European culture, it is in fact socially unpleasant to occupy the space immediately surrounding another individual, unless circumstances prevent this (for example, if the said underground car is at maximum capacity during rush hour). This tendency is also innate and socially accepted for historical and geo-political reasons: Europe has always been occupied by a large number of different populations, with a relatively small territory to share: one understands how the instinctive attitude is to distance oneself from one's neighbour, in order to protect one's privacy and integrity. If in the same scenario the protagonist

45 Baratta, A. F. L., Conti, C., Tatano, V. (2023). *Manifesto lessicale per l'Accessibilità Ambientale. 50 parole per progettare l'inclusione.* Conegliano: Anteferma Edizioni. pp. 262

46 Pezzini, I. e Finocchi, R. (2020). *Dallo spazio alla città. Letture e fondamenti di semiotica urbana.* Milano: Mimesis, pp. 185-202.

were an Arab man, however, the author of the book argues that he would naturally tend to occupy the place exactly next to the one already occupied by someone else. The underlying reason for this tendency, again according to the author, could be of a similar nature: historically, Arab populations had the chance to occupy very large territories, yet scarce in raw materials; which is why if an individual has chosen a certain area to build his house or found his village, there will potentially be good reasons for having made that choice, regarding environmental qualities and availability of resources greater than in the rest of the territory (e.g. proximity to a water source); it goes without saying that the tendency will be to occupy the territories immediately next to those already selected by someone else, in order to benefit from the same opportunities. This is certainly an example that might have little to do with architecture, but I have always found it interesting because I believe that the awareness of these 'natural tendencies' can be exploited in architectural design in order to offer quality design.

Returning to the corridors of the east and west wings, the narrow width creates quite a few inconveniences for the average user of the facility who, for geographical, logistical and opportunity reasons, one can assume will be an individual of predominantly European origin. There is therefore a desire to improve the current circulation system, but how? The answer comes precisely by analysing the plan of the current state: in fact, it appears that one of the walls separating the corridor from the rooms is load-bearing, since it is thicker than the others (*Figure 52*). Perhaps this is just a coincidence, perhaps the original plan by engineer Martinengo envisaged a different horizontal distribution.

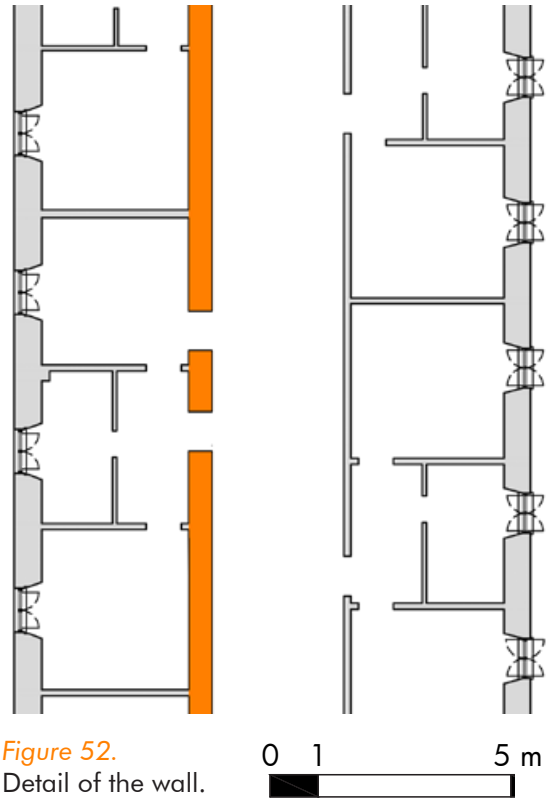


Figure 52.
Detail of the wall.

In any case, this information influenced the decision to overturn the horizontal circulation system: in fact, it was decided to transform the strip between the wall highlighted in orange and the perimeter wall facing the cloister into the corridor, and to subdivide the remaining strip into single-façade flats facing outside the Seminary. This is to return to a walkability characteristic of buildings with a neoclassical layout, to which the structure in any case adheres. The poetics of the path in correspondence with the ground floor portico, which will be extended to all four wings of the building, creating circularity in the circulation, is qualified above all by the contact that can be had with the cloister from each

side of the building. In fact, as we have already seen, the cloister is considered the beating heart of the structure, the *fil rouge* that connects all the rooms, and it seems almost a duty to restore paths adhering to it on all the floors: now we will have on the ground floor the portico with columns and vaults, and on the first and second floors this horizontal pathway that belongs to all the rooms: in fact, the corridor thus becomes semi-open and wider, and will be able to accommodate seats and flower boxes to make the space even more pleasant and liveable. The intention is thus to transform the gesture of crossing the structure into a collective experience of belonging to and contemplating it.

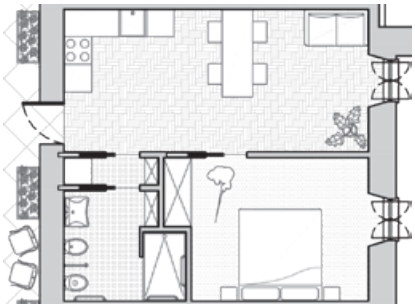


Figure 53. Detail of the apartment. 0 1 2 m

The distortion of the layout necessarily has consequences on the subdivision of spaces: in fact, as already seen on the east and west wings, flats will be organised, one of the different cuts of space intended for tourist accommodation.

Each of the six small flats on the first floor (*Figure 53* and *54*), spread over the two floors, will have an entrance directly connected to the new corridors, a private living room with a complete kitchenette, table and chairs, sofas, armchairs, TV furniture, floor plans and decorations. In fact, the intention is to make these spaces self-sufficient, in order to accommodate the needs of guests who are more attentive to their independence, or with special health needs and therapeutic treatments. In addition, each will have a double bedroom and a built-in wardrobe in the room, furnishings and a view of the Seminary's outdoor area. Finally, for total independence from the services offered by the facility, there is an ante-bathroom equipped with a locker and washing machine, and an independent bathroom complete with additional storage lockers for guests' *toiletries*, a washbasin, WC, bidet and accessible bathtub.

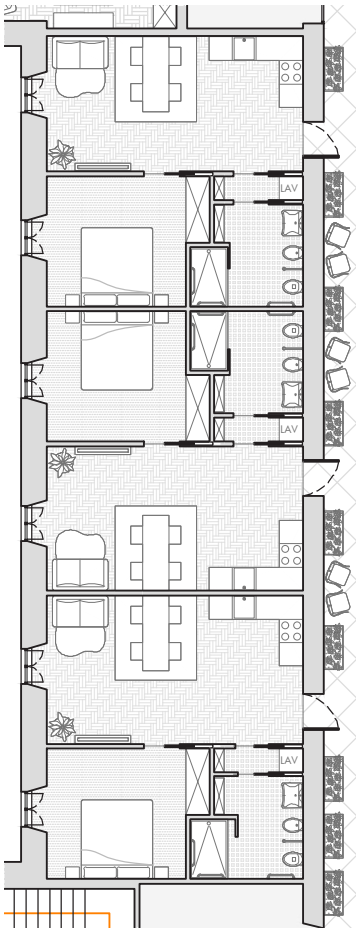


Figure 54. Row of apartments. 0 1 2 m

The presence of small flats in the structure is a choice given the flexibility of the length of the guests' stay: in fact, although the structure is dedicated to tourist accommodation, it is not excluded that some guests may wish to stay there for a longer period of time, to take advantage of the rehabilitation services and the outdoor swimming pool, which will be warm in the cold months, as well as the pleasant location, the proximity to the sea and the mild climate that the city

of Savona enjoys throughout the year. The possibility of greater independence will be an important factor in choosing the length of stay.

The south wing of the building houses the bishop's chambers on the first floor, spaces that are not strictly speaking restricted but which the patrons particularly value, and therefore will not be changed by the Seminary's adaptive reuse project. This is in favour of maintaining the initial hospitality of the structure, which was purely dedicated to clergymen, both 'professionals' and those in training. The Seminary structure is intended to continue to be a point of reference and strategic support for ecclesiastics attending the Diocese of Savona-Noli and its territory, and it is therefore necessary to keep some of the original functions, such as the chapel and these special rooms, operational and unchanged.

As previously mentioned, the west wing will undergo an intervention mirroring the one in the east wing (depicted in *Figure 53*): three flats per floor will thus be set up there, for a total of six in the entire west wing.

Finally, the north wing will undergo an interesting conversion: in fact, it now houses the vast majority of the spaces dedicated to the library, which, as we have seen, will be downsized and relocated to the ground floor. Thus, the entire north wing will be emptied of its original function, to make room for a part of semi-private services: in my imagination, as well as in the project submitted to the client, these spaces will be open and accessible, dedicated to all the guests of the accommodation facility, but not to the day guests attending the rehabilitation unit or the conference rooms. This is because the intention is to separate the ground floor, which is almost public from the point of view of accessibility, from the upper floors, dedicated instead to the rooms, to the quietness of the guests, to their tranquillity and safety. For a daytime guest, it will not be possible to go up to the upper floors, unless he or she is personally invited by the guests themselves, yet respecting the time slots from *Figure 41*, again to guarantee the quiet and privacy of all. For room guests, on the other hand, it is a different matter, as they will have more opportunity to move around the facility.

The spaces planned to replace the library are divided into a hobby room, a reserved dining room and a reading room. The conformation will be more or less the same on the second floor, clearly with some modifications in terms of furnishings and general offering. The first room is designed for socialising among guests: there are large tables and sofas, armchairs, bookcases containing activities and board games that can be used, as well as a billiard table. The space is also enriched with carpets and furniture to make the atmosphere pleasant for all guests. The second room is a private dining room, designed for all the more delicate and fragile guests, or simply for those who prefer a more isolated, quiet and less transitory environment. Such a space can be the ideal answer for those who are going through a difficult period and prefer to have their meals in an oasis of privacy and tranquillity, perhaps in the company of family or friends

visiting for the day. Finally, the last room is the one dedicated to reading, so it is still a fairly quiet common space, this time with plenty of seating, armchairs and sofas, and large bookcases full of volumes and magazines available for guests. It is meant to be a space where one can carry out an activity that is usually quite individual, without necessarily having to isolate oneself in one's own room, but also allowing quiet moments to be shared with other people. It is believed that man is a 'social animal' and that therefore sharing, contact, dialogue and interaction with other individuals is of extreme benefit to the psycho-physical health of each individual, as one regenerates and benefits from human exchange and companionship.

The space in front of these three semi-private rooms also wants to be part of the programme: as mentioned, in fact, the new circular corridor, facing the perimeter of the cloister, wants to be not only a space to be crossed in order to circulate and move around inside the building, but also and above all aspires to become a space for socialising, a place suitable for welcoming new functions instead of simply being crossed with indifference. The part of the corridor pertaining to the north wing, which on the first floor differs from the other three sides due to the presence of a balustrade supporting columns and complemented by round arches between them, is therefore endowed with distinctive architectural features, which enrich its language, and by an opening onto the view of the cloisters on the other three sides. Within this portion of the corridor, other functions for socialising and offering hobbies and activities to

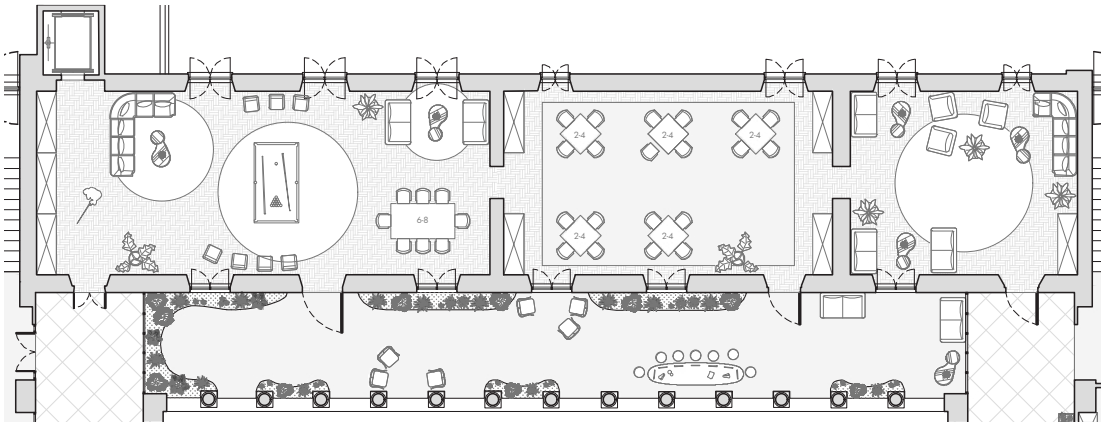


Figure 55. Detail of the activitiy rooms and open-air corridor.

users are accommodated: in fact, taking advantage of the semi-protected open space condition, structures are provided for the cultivation of decorative and aromatic plants, in the care of which guests can participate. In addition, the presence of additional seating allows guests to enjoy the quality of the open air while remaining in a partially confined and protected space, like the cloister. It is a privileged position from which to observe the entire structure, and to dialogue with the central cloister, with users in the adjacent corridors and with those in the social and entertainment rooms behind.

Finally, the north wing is served by a freight elevator, which will undoubtedly be

used to bring food from the kitchen to the reserved dining room, completing the space and ensuring good service. If necessary, it could also be used by guests.

We will now address the design choices made in the four arms that branch off from the central core of the building: the north-eastern arm, which on the ground floor will house the archives, library and administrative office, on the upper floors will be dedicated to staff rooms. In fact, it was seen that for certain categories of Seminary employees, overnight accommodation could be required (for nurses in the rehabilitation unit, caretakers, security staff). There is also one of the staircases connecting the different floors, and it was reasoned that if access to the archive is restricted and allowed by reservation, then the stairs in this 'restricted access' part cannot be stairs for all guests of the facility, which is also why it was decided to dedicate the entire arm of the Seminary to functions and users pertaining to the group of employees of the facility.

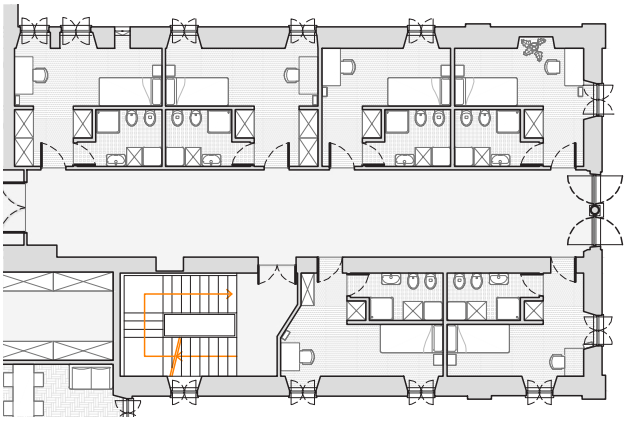


Figure 56. Detail of the staff rooms.

Thus, the north-eastern wing accommodates a total of six private and independent rooms on the first floor (as well as on the second floor) each coming with a private bathroom with all amenities, including a shower. Each room also has a single bed, a built-in wardrobe and a desk with chair for study and leisure activities in general. Finally, of course each room has a view to the outside.

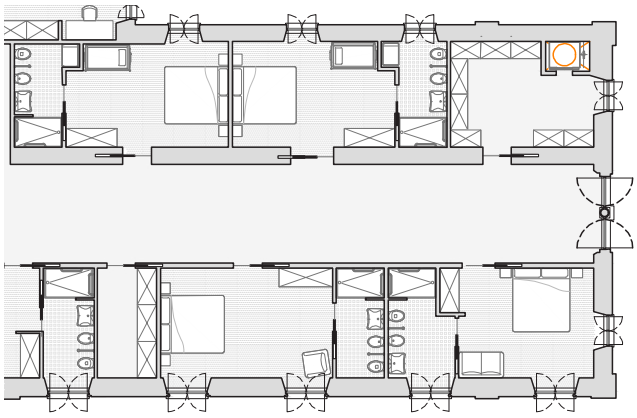


Figure 57. Detail of the South-East wing, and the guest rooms.

It is considered that alternating rooms of different sizes ensures a better division of space, and a lesser sense of compartmentalisation or downgrading due to the different accommodation solutions chosen by each guest; however, when it comes to individuals with different needs, as in the case of the staff

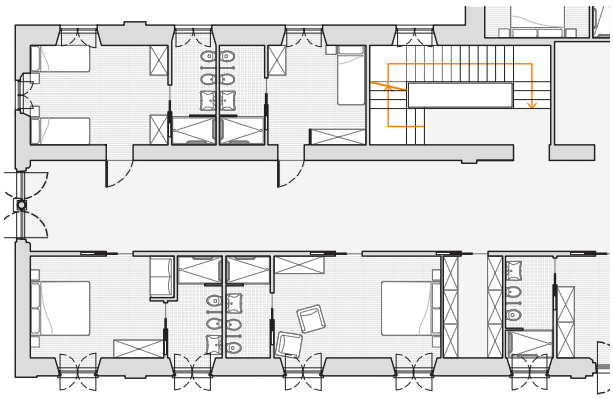


Figure 58. Detail of the South-West wing, and the guest rooms.

residing in the facility, a separation is considered advisable, since this type of user will spend most of their time in the Seminary, in contact with the public to carry out their work: then, an even physical and architectural separation between the 'workplace' and the 'private space' of living and being seems necessary to protect and in the interest of the well-being of the employees themselves.

The south-eastern section houses guest rooms, mainly double rooms, each of which has a sliding entrance door to optimise accessibility of the space. One enters directly into the room, with a double bed, bedside tables and chests of drawers, wardrobes and large windows facing outwards. From the room it is possible to access the toilet, which is wheelchair-friendly and complete with washbasin, toilet, bidet and accessible bathtub. The original distribution of the Seminary, also here central, as in the two east and west sections seen previously, is preserved this time, mainly for two reasons: firstly, there is no reason to choose to have the distributive corridor adhere to one of the two perimeter walls, since there is no preferable choice in this case (which, on the contrary, can be safely said, as in the previous case), and indeed one could consider the intervention as an unnecessary item of expenditure; secondly, this corridor is larger in size and is enriched by a window on the back wall, which virtually allows the space to be perceived as expanded and wider, and makes the passageway less narrow and gloomy.

The south-west section also houses more rooms, this time with a more varied layout; in fact, some of them are double rooms, others are twin rooms with two separate single beds, and others are designed as single, individual rooms. Here as well, each room has a private bathroom, equipped with a washbasin, toilet, bidet and accessible bathtub. The subdivision of the rooms is marked by partitions which are perpendicular to the central corridor, and the spaces without windows are intended exclusively as small storage areas for linen and cleaning tools on the floor. Finally, also in this side strip the horizontal distribution follows the same scheme described in the previous paragraph, so there is a central corridor that separates the rooms laterally and is marked by a window at the end of the passage.

As far as the north-west section is concerned, it does accommodate a different type of room: in fact, as mentioned above, the Seminary wishes to remain tied to its past of welcoming young people, and in this side of the structure will be located the dormitories: spaces dedicated to welcoming and hosting groups of young people, suitable for their experiences. The

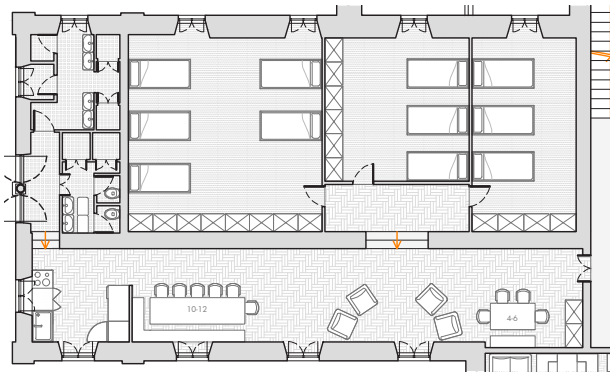


Figure 59. Detail of the South-West wing, and the guest rooms.

dormitory is separated from the rest of the facility by a door that delimits the 'semi-public space' of the Seminary corridors from the spaces dedicated to dormitory guests. This is because the entrance to the dormitory opens onto a space used as a living room, a common space equipped with large tables, many chairs, sofas, armchairs and bookcases for communal use. This space is conceived as a common area, where young guests can share moments and experiences and create new connections. At the end of this common area is also a communal kitchen, equipped with pantries, a refrigerator, a kitchenette and space for food preparation. Also at the far end of this common area, on the left, is access to the communal toilets, divided by gender: each service is equipped with sinks, toilets and showers. Lastly, there are three dormitory rooms, and to access them it is necessary to descend three steps: this is because the original structure of the Seminary foresees a small difference in level in this area of the building: the portion of the floor that constitutes the north-west wing is at a slightly lower level than the floor level, which is why it is possible to maintain these steps, or demolish and rebuild the portion of the floor in question. In order not to increase the expenses, the decision was made to leave the attic at the current level, also because a social environment such as the dormitory, consisting of common spaces and common toilets, seems less suitable to accommodate individuals in wheelchairs, or with limited abilities and special needs in terms of mobility, so it was decided to avoid converting the entire area to wheelchair-friendly. Clearly, the decision could be reviewed, but for now there does not seem to be any realistic need for such a decision. The dormitory rooms are three per floor, with varying capacities: in fact, two rooms are equipped with three bunk beds and can accommodate up to six people; they also have as many security lockers, lockable with a padlock for the safety of each guest. Finally, the third room is equipped with five bunk beds and can accommodate up to 10 guests. These accommodations are therefore designed for young groups of friends on holiday or religious pilgrims.

The decision to position the dormitory unit in superposition to the main kitchen and food preparation spaces lies in the fact that the dormitory will necessarily require a kitchenette to complete and optimise the quality of the environment's offerings, so at a plant engineering level it could be advantageous to arrange these functions vertically, undoubtedly different but with certain common requirements. Clearly, one does not necessarily choose to use gas cookers, but they could also be electric cookers, and in this case the plant engineering is perhaps easier to install; in any case, one wants to prevent a possible engineering and plant engineering problem and therefore dedicate the north-west portion to accommodating young groups.

To conclude, even in the case of the first floor, the comparative reading with the subdivision into 'functional units', and the superimposition of these with the diagrams relating to the impact of the architectural renovation work in the various rooms, helps to assist the dialogue with the client and allow one to

identify which areas are 'easy' to modify and which will necessarily require a greater impact to achieve the planned transformation. As can be seen in the diagrams shown on the following page as *Figure 60* and *61*, the rooms whose transformation will require less economic and intervention effort are indicated in yellow: these include the bishop's chambers (which, as mentioned, will hardly change at all), the double rooms located in the south-eastern part of the building (which are more or less the same as they are already configured today) and a few other small residual spaces. Most of the rooms on the first floor will require major intervention, denoted by the orange colouring: the medium-impact interventions are those requiring moderate masonry work, refurbishment of the rooms, and a limited intervention to refurbish a portion of the floor (as an example, the one where the spiral staircase in *Figure 32*, is currently located, in the current library); these rooms will be those that will house the hobby rooms, the staff rooms, and some of the single and double/twin guest rooms. Finally, the interventions in red are the most invasive ones, which will also require plant renovations: they include the flats, the dormitory and the new lift (as shown in *Figure 45*).

Finally, it is shown in *Figure 62* how it was decided to superimpose the same functions on the two upper floors: this allows a better logic in the vertical connections, an optimisation of resources in terms of design and an increase in the building's installation performances. The colour scheme is the same as in *Figure 43* and *Figure 62*, representative of the functions within the new adaptive reuse project of the Bishop's Seminary of Savona.

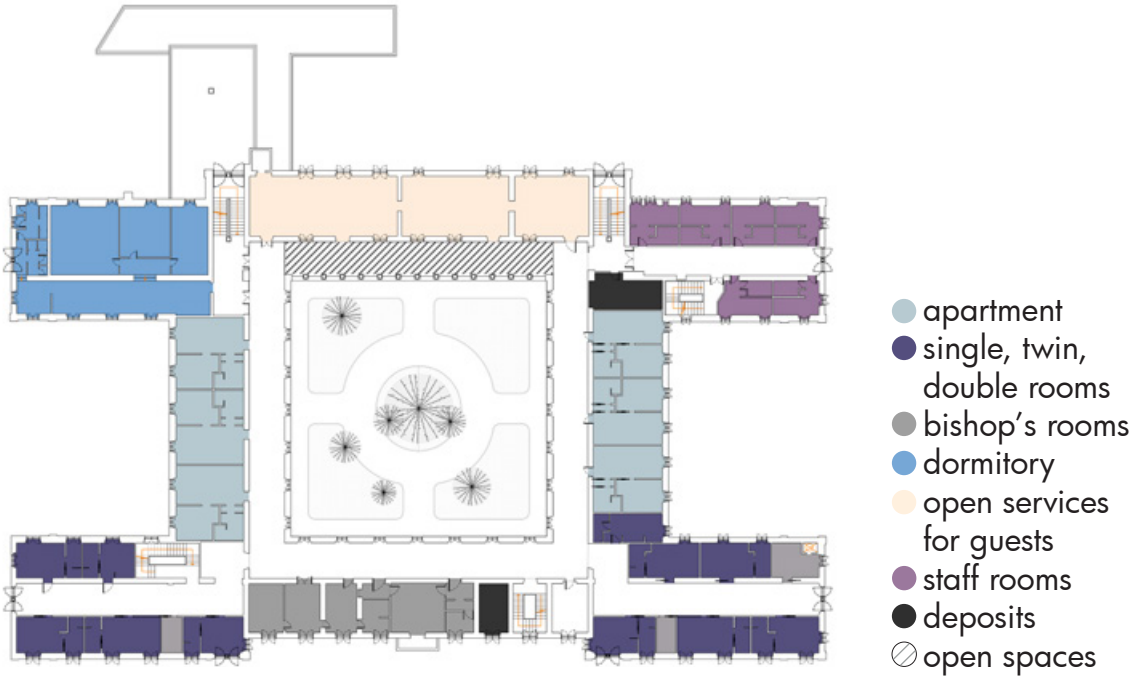


Figure 60. Functional units at the first floor.

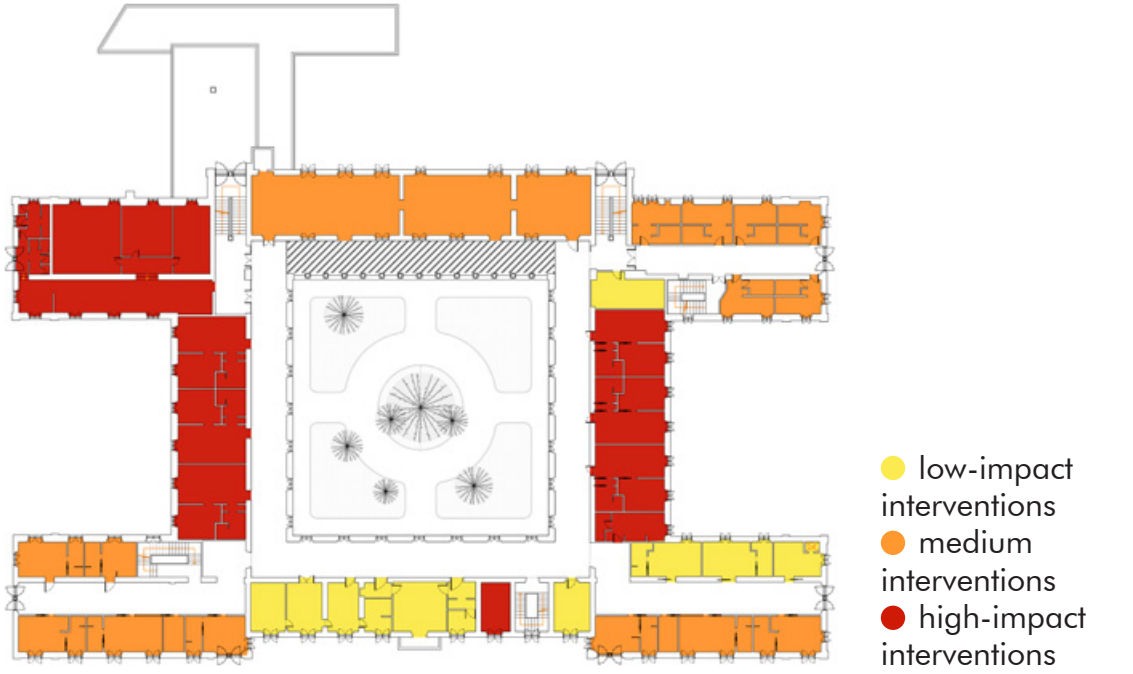


Figure 61. Heat map of the interventions at the first floor.

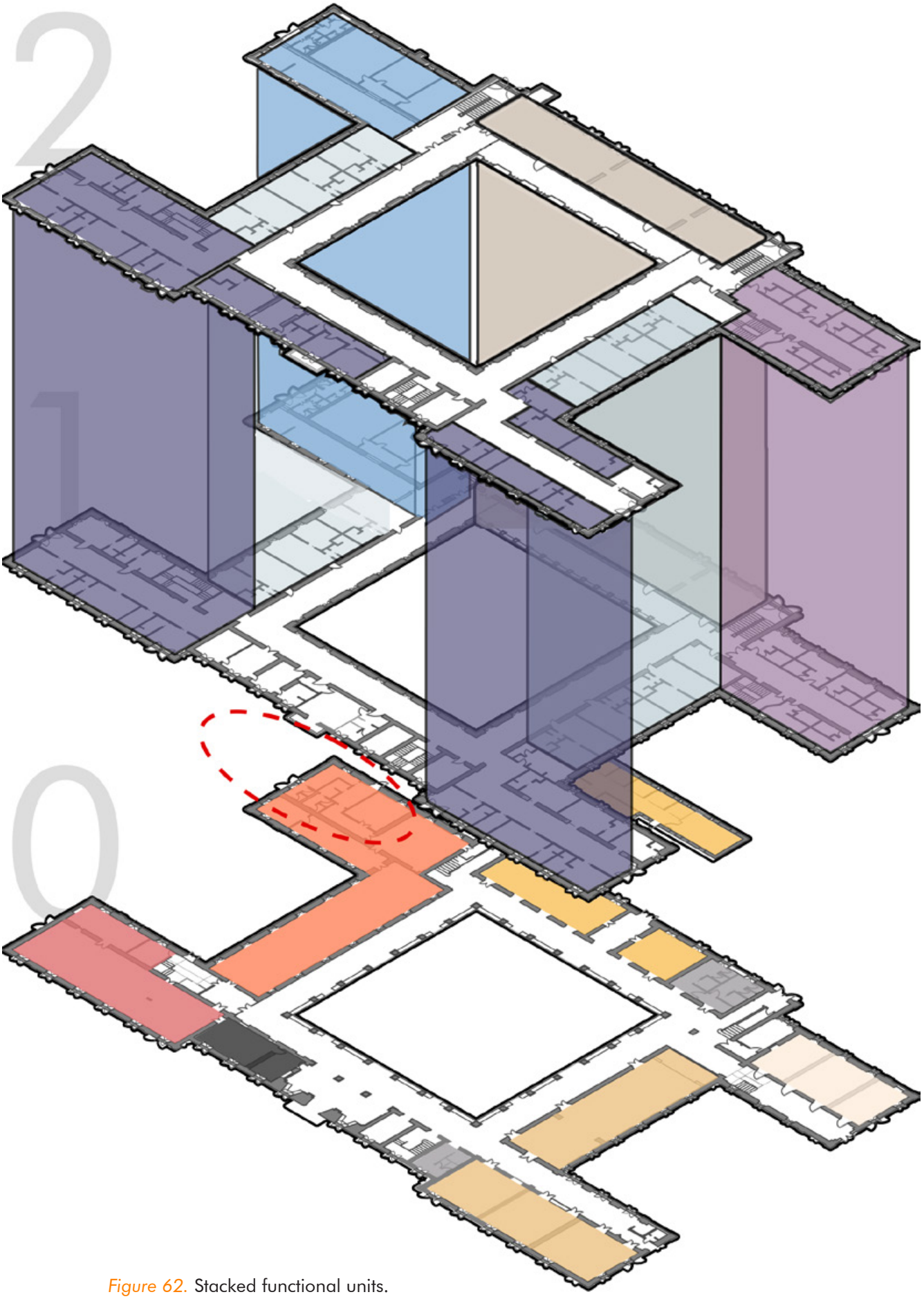


Figure 62. Stacked functional units.

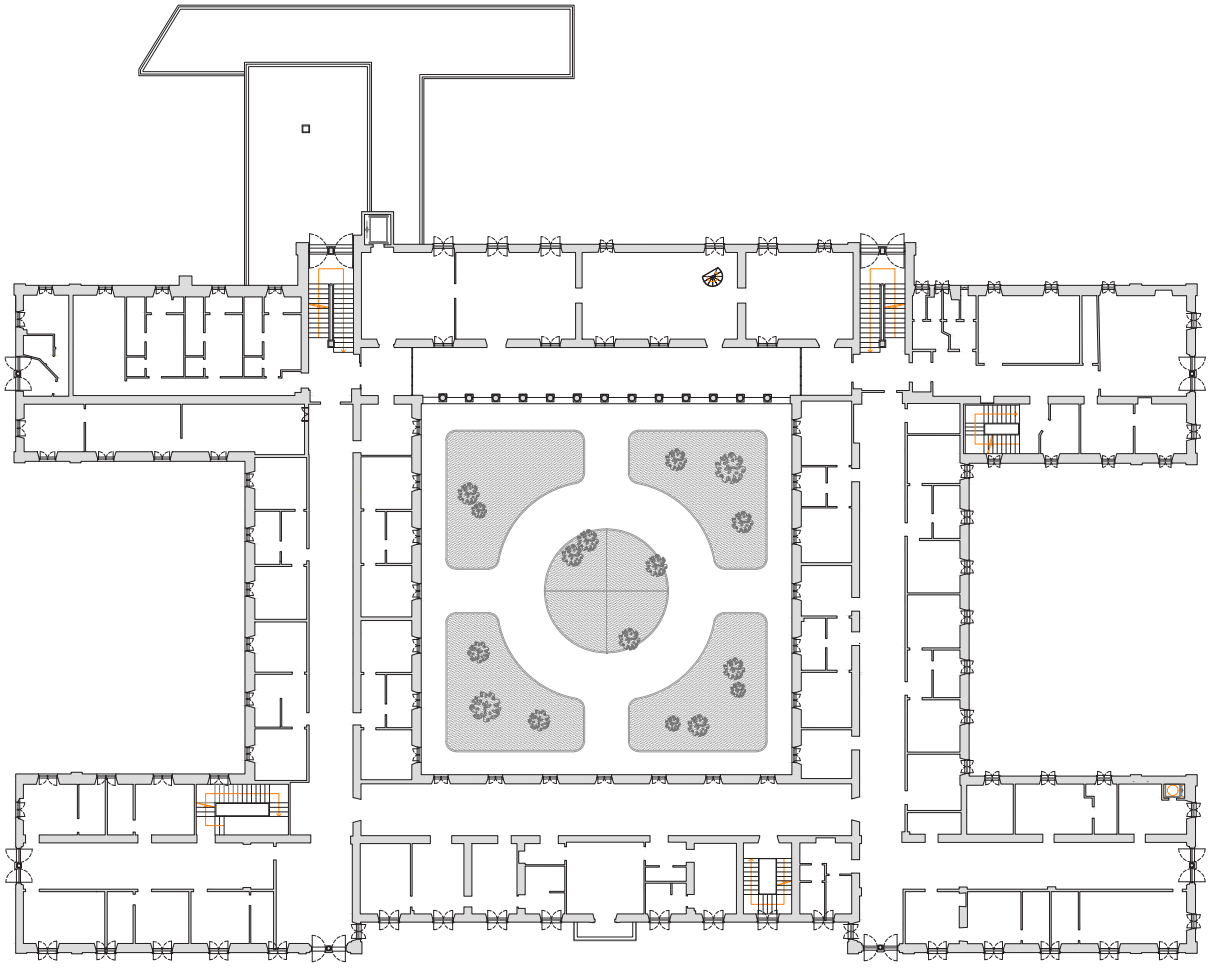


Figure 63. State of the art, first floor plan.

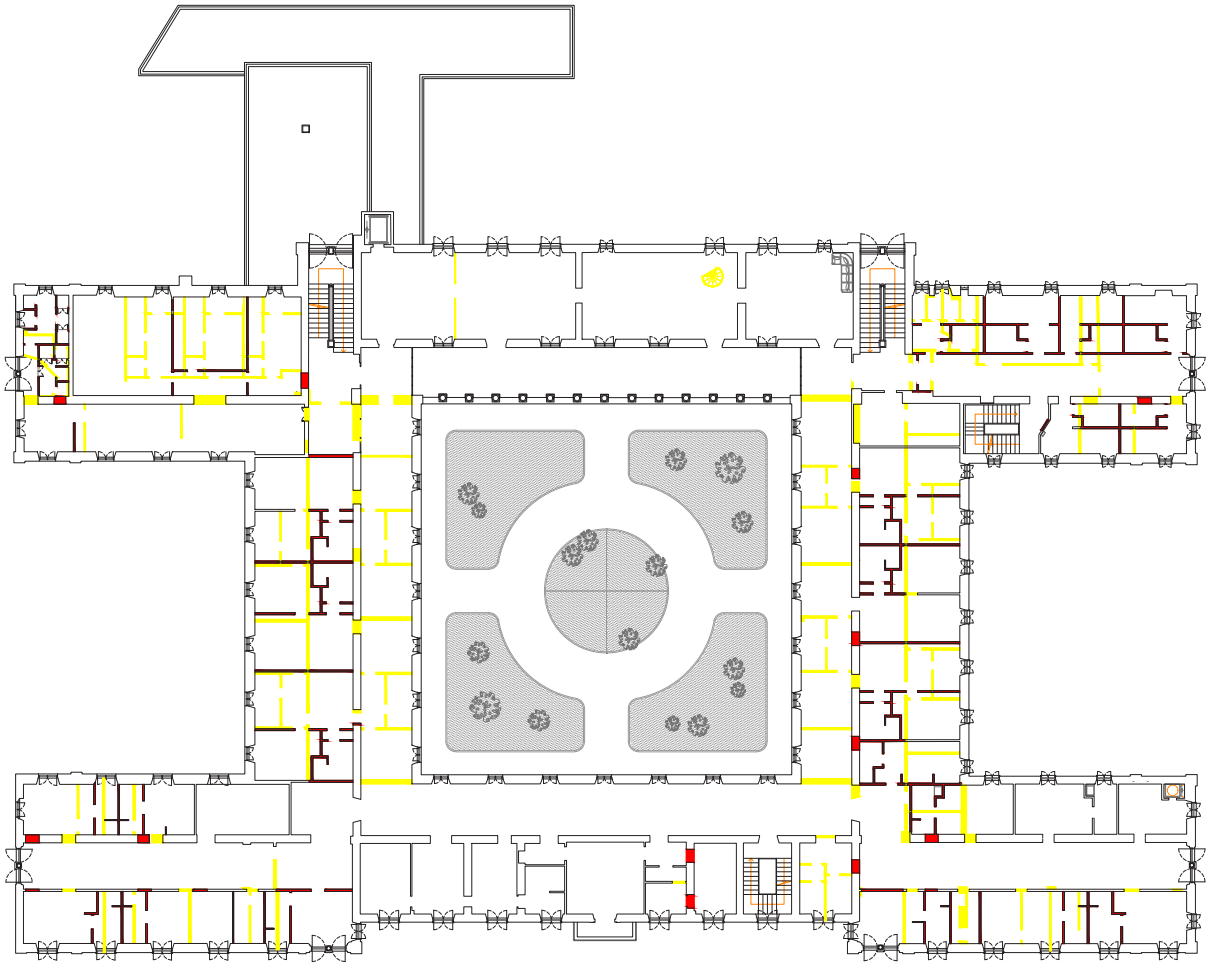
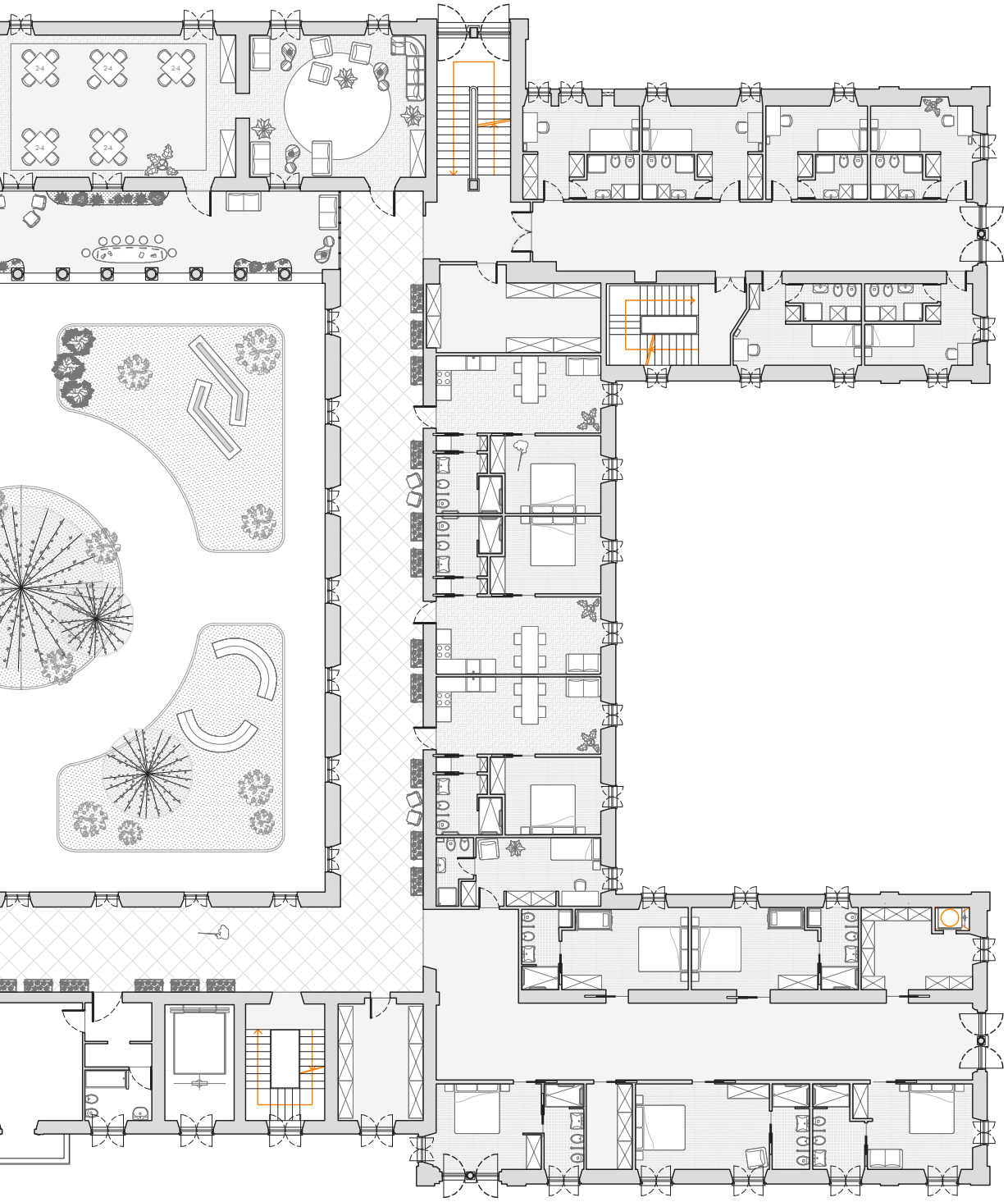


Figure 64. Demolitions and new constructions, first floor plan.

Figure 65. First floor plan.



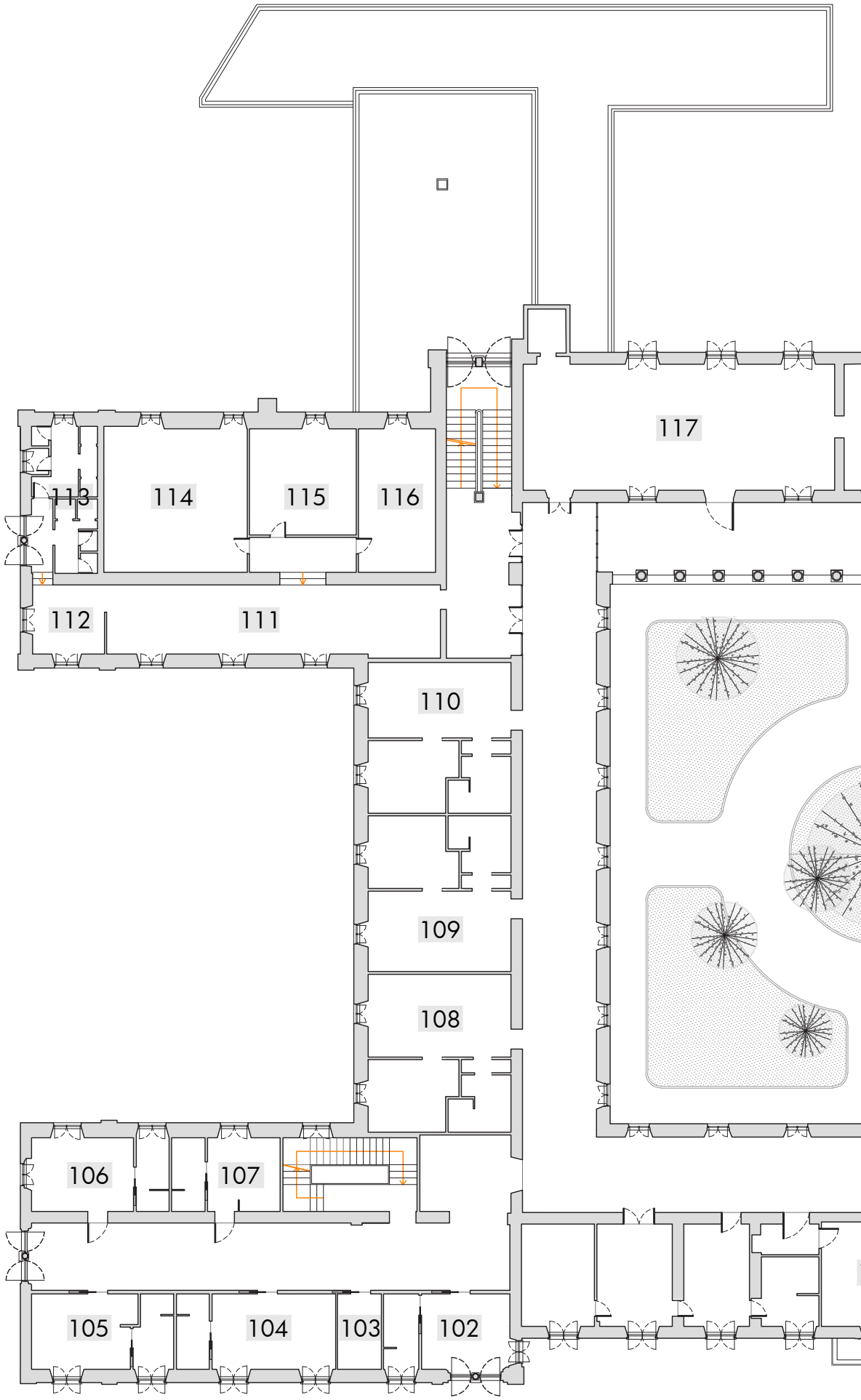


Figure 66. First floor plan, room names.


118
119
120
121
122
123
126
125
124
127
128
129
130
131
132
133
101
138
137
136
135
134

ID	ROOM NAME	AREA
101	Stanze vescovili	100.5 m^2
102	Singola 1	20.8 m^2
103	Deposito	6.9 m^2
104	Matrimoniale 1	25.6 m^2
105	Matrimoniale 2	22.8 m^2
106	Doppia 1	22.6 m^2
107	Singola 2	17.2 m^2
108	Appartamento 1	46.1 m^2
109	Appartamento 2	45.6 m^2
110	Appartamento 3	44.0 m^2
111	Sala comune	50.1 m^2
112	Cucina comune	11.1 m^2
113	Bagni comuni	20.1 m^2
114	Dormitorio 1	43.8 m^2
115	Dormitorio 2	24.0 m^2
116	Dormitorio 3	23.5 m^2
117	Sala hobby	85.3 m^2
118	Sala quiet dining	61.4 m^2
119	Sala lettura	42.6 m^2
120	Camera staff 1	18.2 m^2
121	Camera staff 2	18.5 m^2
122	Camera staff 3	15.4 m^2
123	Camera staff 4	15.7 m^2
124	Camera staff 5	14.5 m^2
125	Camera staff 6	16.6 m^2
126	Deposito	21.7 m^2
127	Appartamento 4	41.5 m^2
128	Appartamento 5	41.6 m^2
129	Appartamento 6	41.5 m^2
130	Tripla 1	18.4 m^2
131	Matrimoniale 3	22.1 m^2
132	Matrimoniale 4	22.9 m^2
133	Lavanderia	13.7 m^2
134	Matrimoniale 5	23.2 m^2
135	Matrimoniale 6	25.1 m^2
136	Deposito	6.4 m^2
137	Matrimoniale 7	21.5 m^2
138	Deposito	17.0 m^2

Figure 67. Room names.

As already mentioned in the introduction to the section on the first floor, the second floor is also dedicated purely to spaces devoted to accessible tourism reception and hospitality. It was decided to superimpose similar functions, and this is mostly the case everywhere, except clearly in correspondence with the bishop's rooms: in fact, these rooms are located exclusively on the first floor, which 'frees up space' on the second floor to accommodate additional rooms.

As can be seen in *Figure 68*, the southern part of the Seminary, which is the strip corresponding to the bishop's rooms on the first floor, is transformed into additional guest rooms, expanding the tourist-accommodation offer of the building. Specifically, due to the wall constraints given by the load-bearing masonry, the project design leads to the definition of four new rooms.

From left: the first room, which is particularly spacious, is a double room, again accessible type; it will have a double bed, bedside tables and rugs, built-in and non-wall closets, a relaxation corner with armchairs, plants for the beautification of the environment and the well-being of guests, and a private bathroom equipped with sink, toilet, bidet and accessible bathtub. The second room is for single use, designed primarily for guests on pilgrimage or with special needs for privacy and tranquility: in fact, the room is located on the second floor, the farthest from the "chaos" of the central cloister, in a privileged position since it has an outside view of the main street, Via Leopoldo Ponzone, and of the main entrance; moreover, the room is also equipped with a closet and a private bathroom, with sink, toilet, bidet and shower. It also enjoys a desk with chair, suitable for study and work activities, and a washing machine, to make the stay more independent and untethered from the services offered by the Seminary and its costs and schedules.

The last type of room in this southern segment is unique in the design context: in fact, it is a pair of single rooms, which, however, share an entrance, hallway and bathroom; this type of solution may prove successful in the case of two friends

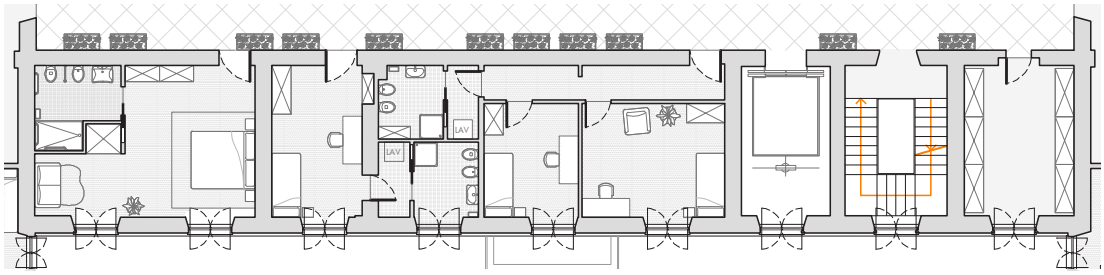


Figure 68. Guest rooms at the second floor, location corresponding to the bishop's rooms.

who want to share a stay in Savona, while maintaining some privacy during the hours of rest; or it may be suitable for a couple of colleagues on a business trip; again, it could accommodate a couple of pilgrim friends, who during the night hours prefer to separate to have more intimacy with themselves. The two rooms are slightly different in terms of floor space; in fact, one of the two is larger and houses, in addition to a single bed, desk, chair and closet, it also has a small armchair to relax comfortably. The two rooms share a bathroom, which is equipped with a sink, toilet, bidet and shower, and also has a washing machine for personal care of one's clothes.

Another slight difference between the first floor and the second floor is the hobby area, that is, the community spaces available to all guests, located in the north section of the structure in place of the current picture gallery (*Figure 34*). As shown in *Figure 69*, the first of the three rooms here has more tables for socialising, evening chats, board games and possible training activities: in fact, if the Seminary administration expresses the will to maintain the reception service for immigrants and political refugees (nowadays the cooperative Solida is working on this), remaining a solidarity reception centre within the local Prefecture, then there may be a need for a large community room with many tables and chairs to carry out community integration paths (for example teaching Italian to foreigners as a tool for integration into our society). The corresponding part of the open corridor now also hosts more tables and chairs, designed to carry out activities in a semi-open area such as painting or music, which undoubtedly benefit the health and well-being of the guests, diversify the range of activities that can be carried out inside the Seminary, and are qualified by the openness of the cloister and the open air of the portico. The other two rooms, however, remain more or less unchanged.

Clearly, these spaces are open to all guests of the accommodation, not only those who are actually housed on the second floor but also those on the first floor: free circulation is the *core concept* of my adaptive reuse project.

Finally, as seen for the first floor, the overlap between the functional programme of the plan and the intervention intensity map helps the parameterisation of costs, allowing the client to decide where and when to intervene. I would like to

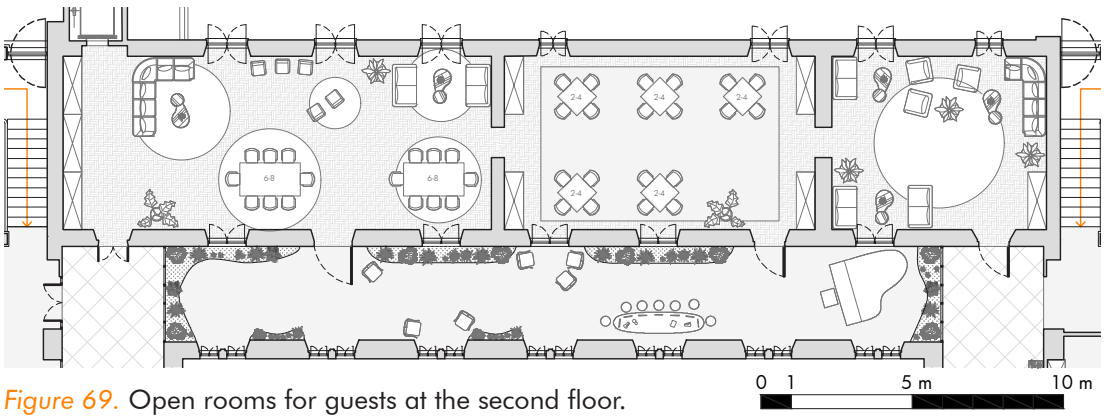


Figure 69. Open rooms for guests at the second floor.

point out that the difference between the heat map of the first floor (*Figure 61*) and the second floor (*Figure 68*) lies solely in the southern arm of the building (the same area which, in *Figure 62*, is highlighted by a red dotted line): in fact, the project intervention is substantially unchanged, except in this area, where the bishop's chambers are not present and the layout of the rooms can therefore be rethought.

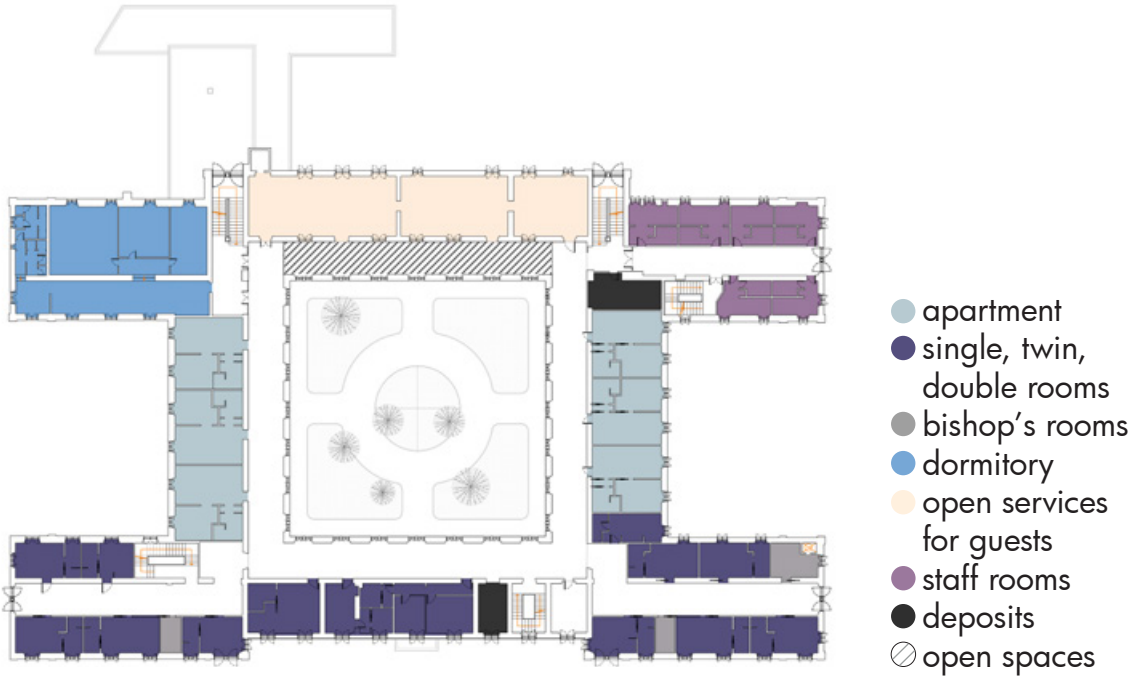


Figure 70. Functional units at the second floor.

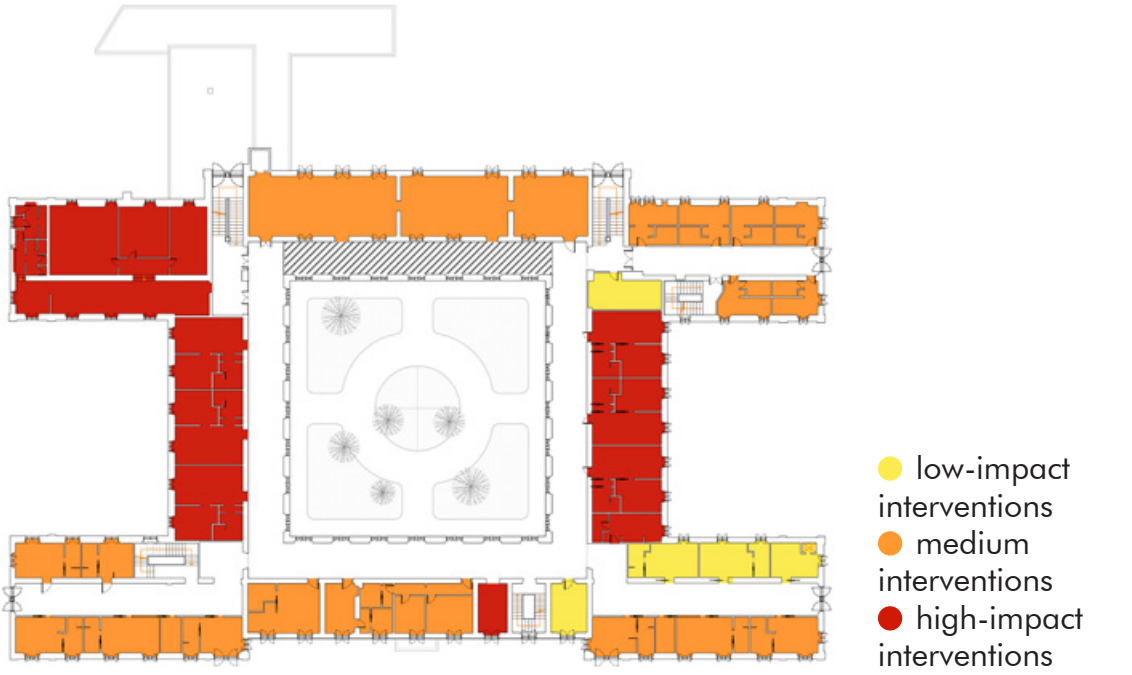


Figure 71. Heat map of the interventions at the second floor.

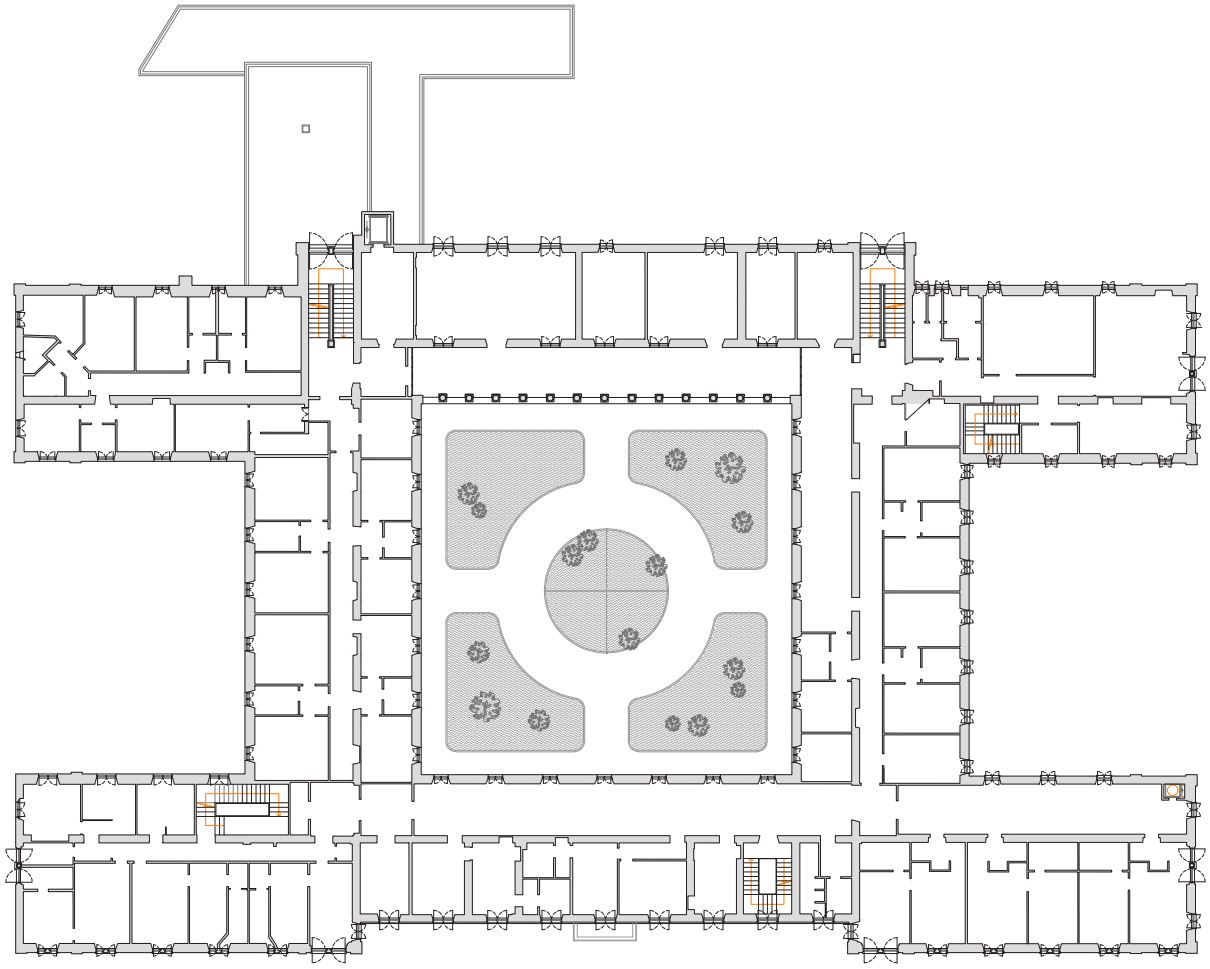


Figure 72. State of the art, first floor plan.

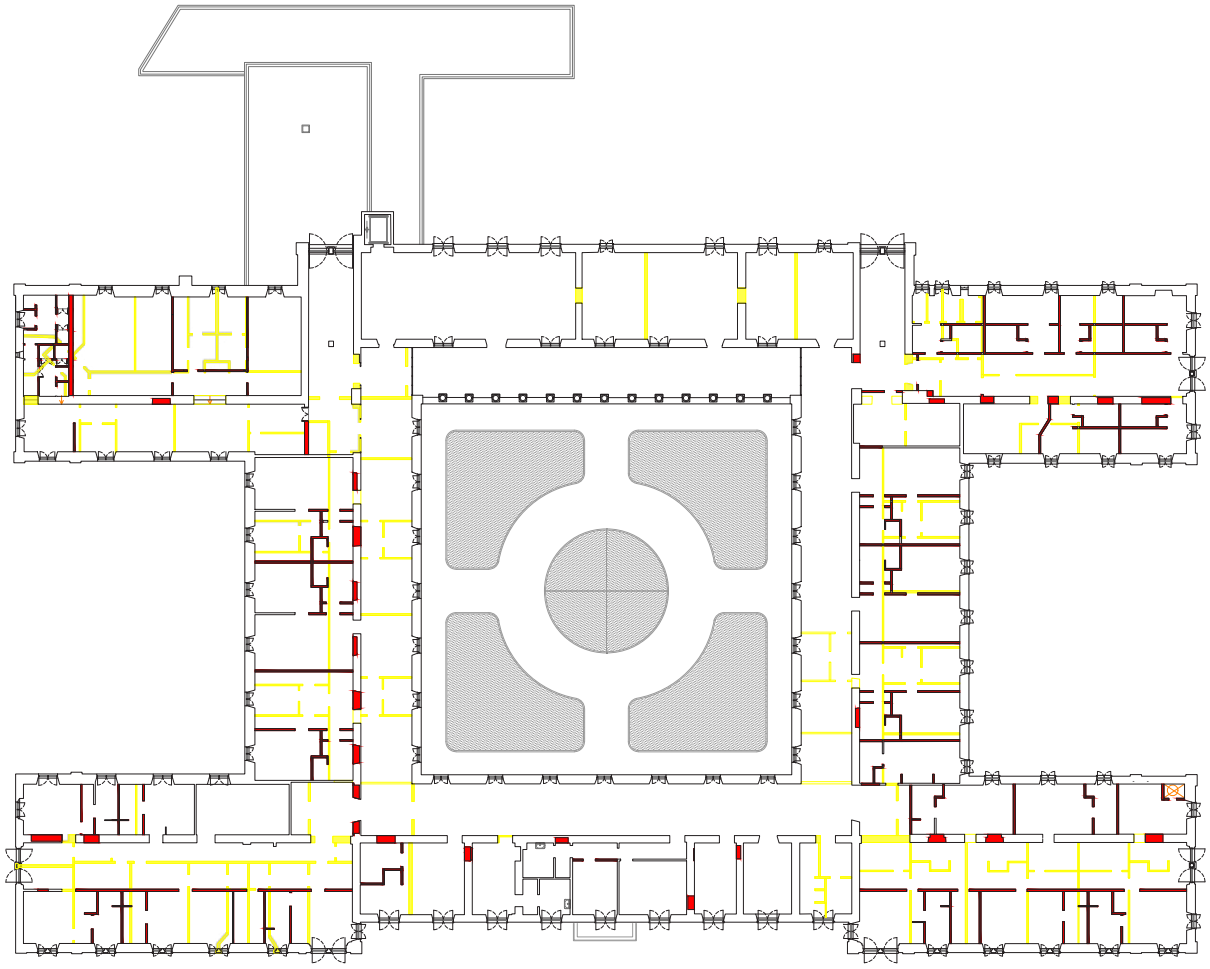


Figure 73. Demolitions and new constructions, first floor plan.

Figure 74. Second floor plan.

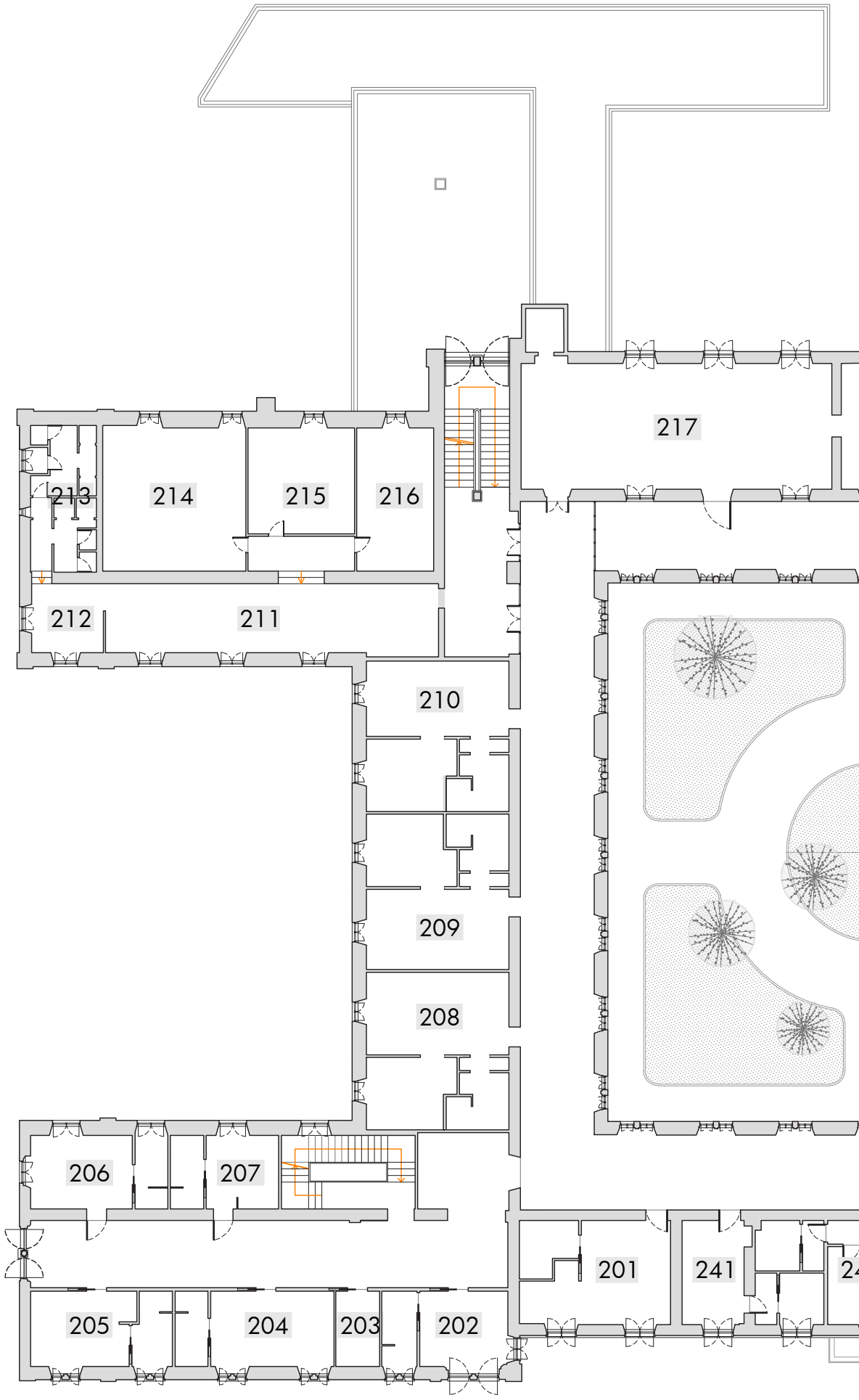
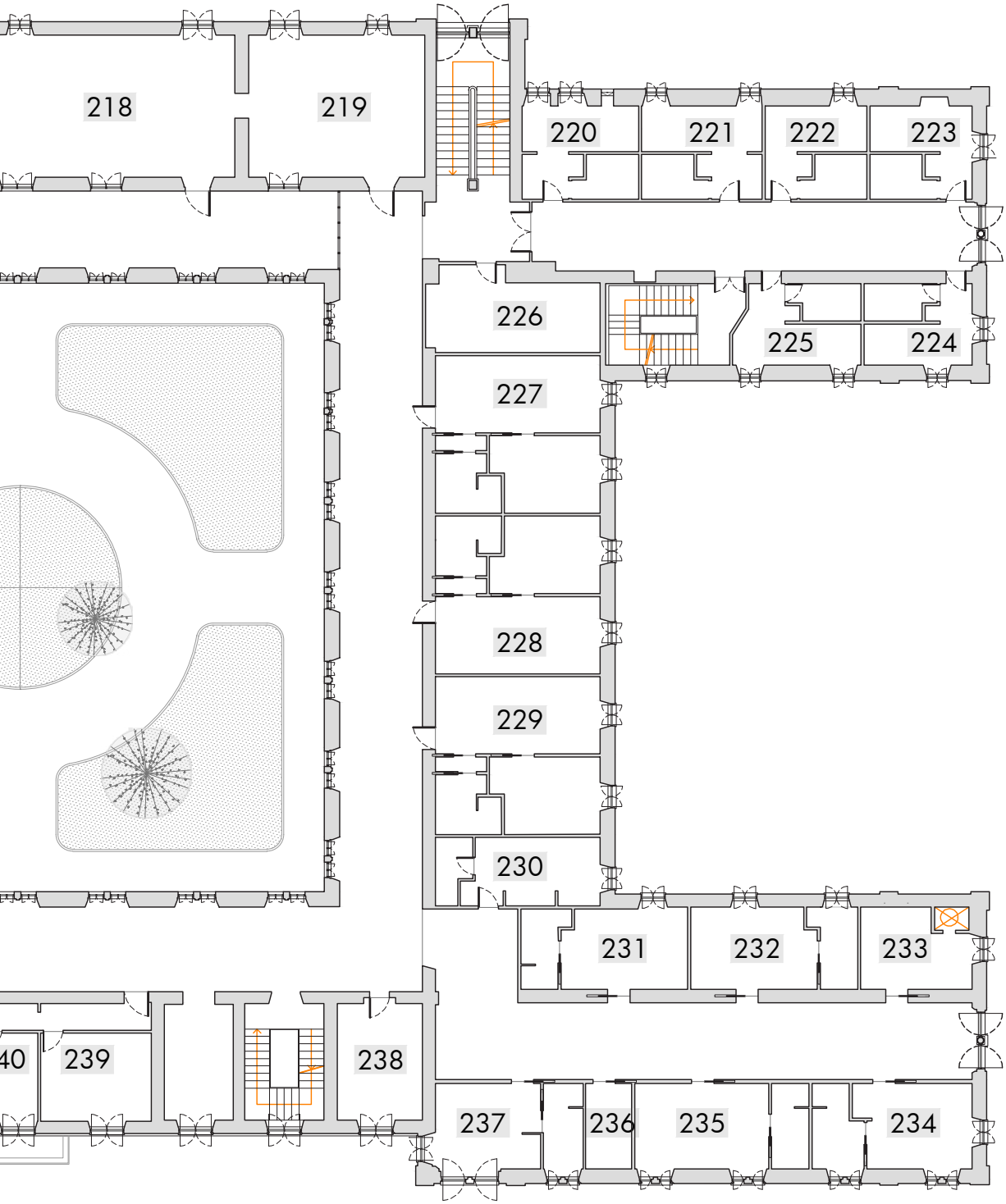


Figure 75. Second floor plan, room names.


218
219
220
221
222
223
226
225
224
227
228
229
230
231
232
233
40
239
238
237
236
235
234

ID	ROOM NAME	AREA
201	Matrimoniale 8	33.2 m^2
202	Singola 3	20.8 m^2
203	Deposito	6.9 m^2
204	Matrimoniale 9	25.6 m^2
205	Matrimoniale 10	22.8 m^2
206	Doppia 2	22.6 m^2
207	Singola 4	17.2 m^2
208	Appartamento 7	46.2 m^2
209	Appartamento 8	45.6 m^2
210	Appartamento 9	43.9 m^2
211	Sala comune	50.1 m^2
212	Cucina comune	11.1 m^2
213	Bagni comuni	20.1 m^2
214	Dormitorio 4	43.8 m^2
215	Dormitorio 5	24.0 m^2
216	Dormitorio 6	23.5 m^2
217	Sala hobby	85.3 m^2
218	Sala quiet dining	61.4 m^2
219	Sala lettura	42.6 m^2
220	Camera staff 7	18.2 m^2
221	Camera staff 8	18.5 m^2
222	Camera staff 9	15.4 m^2
223	Camera staff 10	15.7 m^2
224	Camera staff 11	14.5 m^2
225	Camera staff 12	16.6 m^2
226	Deposito	21.7 m^2
227	Appartamento 10	41.5 m^2
228	Appartamento 11	41.5 m^2
229	Appartamento 12	41.5 m^2
230	Tripla 2	18.3 m^2
231	Matrimoniale 11	22.1 m^2
232	Matrimoniale 12	22.7 m^2
233	Lavanderia	13.7 m^2
234	Matrimoniale 13	23.2 m^2
235	Matrimoniale 14	25.1 m^2
236	Deposito	6.4 m^2
237	Matrimoniale 15	21.5 m^2
238	Deposito	207.3 m^2
239	Singola 5	16.2 m^2
240	Singola 6	10.8 m^2
241	Singola 7	22.6 m^2

Figure 76. Room names.

The project of adaptive reuse of the Bishop's Seminary and its transformation into an accessible accommodation facility requires a rethinking and transformation of the spaces, as addressed in the previous chapters, but not only: some specific choices on furnishings, materials, layout and distances must be made to ensure a good level of liveability and use of the spaces by all users, regardless of their health conditions and level of frailty.

For this reason, the following drawings show the choices made to optimise the project's most characterising rooms and to make guests' lives easier by using the spaces.

The simplest objects, such as doors or switches, should not be a problem: an emergency exit, for example, will always consist of a door with a lever handle or panic bar. Wasting time thinking about how to open the door could be dangerous and even counterproductive, with reference to the purpose for which an emergency exit is designed. The human mind reasons a lot by patterns, by instincts, and the correct use of a new object is instinctively guided by the shape, position and characteristics of the object itself. A horizontal handle invites the user to push, while a vertical handle, for example, could confuse the user as to what to do and lead him or her to ask too many questions: should one push or pull? At what height should the hand be placed to open the door with the least effort? But this happens, because designers often aim more at aesthetics and less at usefulness. Visibility and comprehensibility are two important aspects of design, allowing people to guess what actions to perform and what the various controls mean. Some modern devices, for example, are today perhaps too complex, and easily mislead.

A designer should understand the interaction between technique and psychology. Excessive logic and reasoning forces the user approaching an object to great precision that is unnatural to us, causing frustration or even serious accidents.

Experience is crucial, as it determines the tone of the memory we retain from our interactions with objects. Donald Norman, a cognitive scientist and usability

engineer from the United States, collects in a book that is very dear to me[47] some thoughts precisely on usability and the psychology inherent in the design of objects; he argues that whenever one interacts with an object, there is a need to find out how it works, what it does, how it functions and what kind of action is possible. According to the author, this deep understanding of the object is enabled by five principles:

1 - affordance: the term refers to the morphological characteristics of an object that are capable of suggesting to us the type of relationship our body can experience with the object itself; for example, a chair, consisting of a horizontal and a vertical surface, the two at knee height, seems to be made to support us and therefore invites us to sit down, just as a slit suggests that something should be inserted into it. Other objects, however, can be anti-affordances (e.g. glass, whose transparency allows light to pass through but not physical objects). To be effective, affordances must be perceived, i.e. help us guess what actions are possible without the need for instructions.

2 - signifier: the signalling component that communicates where the action is to be performed. This means any visual or audible signal that communicates what the appropriate behaviour is. These signals may be intentional, such as the 'push' sign, or accidental and unintentional, such as traces left by others in a path.

3 - mapping: indicates the relationship between the elements of two sets. Good mapping exploits spatial analogies, such as moving the control upwards to lift an object or buttons that replicate the positioning of lights in an environment. But this principle is cultural, what is natural for one culture may not be natural for another, and good design must take this factor into account as well.

4 - feedback: is the communication of a result following an action. Our nervous system is also equipped with such a mechanism (visual, auditory, tactile sensors, etc.), so feedback is not only essential but must be immediate and well planned. In fact, its absence, as well as its intrusiveness (too many announcements lead one to ignore them altogether) can create serious problems such as confusion or interfere with other needs.

5 - conceptual models: by this term, the author refers to very simplified explanations of how a given object works, and gives the example of files, folders and icons on a computer screen: in reality, the computer does not contain files or folders, but these are conceptualisations that make it easier for us to use them.

Inspired also by these principles, it is possible to design environments according to different needs, which do not confuse the user but rather guide him in navigating the space we design.

47 Norman, D. (1988). *The Psychology of Everyday Things*. New York: Basic Books.

Figure 77 shows a section of one of the small flats designed on the first and second floors, on the east and west sides of the building: in this case, choices made mainly with the well-being of guests with reduced mobility, perhaps even in wheelchairs, in mind, are shown. Among these choices are:

1 - materials and finishes: a particular sensitivity is expressed in the finishes and materials, for example, it is considered appropriate to equip these spaces with non-slip flooring, which is easy to clean and maintain for optimal hygiene but which is able to prevent guests from slipping, falling and injuring themselves.

2 - lighting systems: in the entrance area, which also includes the kitchenette and living room, light will be a qualifying factor of the environment, so a main furnishing chandelier was chosen to fill and beautify the space, but more punctual lights were also distributed where necessary, for example, at the kitchen countertops, framing the sofa, or at the bedside tables, allowing the light distribution to be modulated according to the guests' wishes, needs, and time of day. Next to the entrance door, there will be an electronic panel (height from the floor between 90 cm and 100 cm) to allow independent adjustment of the intensity and type of light (warm, cold, colored). In contrast, in the bedroom, the lighting will consist of flat wall sconces with LED lights, pointed upward so as to provide diffuse light (also reflected from the walls themselves) throughout the room, without creating shadows. It is believed that this choice is more conducive to rest and less visually impactful.

3 - safety equipment: the accommodation will be equipped with an emergency light and sound system (in activation by the guests, should they need it, but especially in case of electrical failure or suspension of building energy services); the safety lights will be located above each door, while the safety sound system will be located on the wall beside the entrance door.

4 - kitchen: the kitchen will not be equipped with wall cabinets to allow everyone to access the necessary tools and utensils; it will be equipped with shelves without drawers or doors, therefore empty underneath, to allow even wheelchairs to approach and move around easily (height from the floor of the top side of the shelf not less than 70 cm; shelf thickness not more than 5 cm); the kitchen will be equipped with a stove top, oven, refrigerator.

5 - sensory sensitivity: the walls of the living room will be decorated with colorful sound-absorbing panels: this will have the dual purpose of enriching the language of the environment and reducing disturbing and annoying noises, with the most sensory and psychological fragile users in mind (a person with autism may feel overstimulated by excessive sounds and noises, and experience discomfort and discomfort within the environments).

6 - size and space: the 90-cm door, ample space for passage and maneuvering, and the general arrangement of furniture are designed to allow rooms to be traversed with comfort.

Instead, *Figure 78* shows the cross-section of the east-west section of the building. Here we want to show mainly the wide corridor outside the flats, no longer a narrow and cramped passageway but an airy and bright space for sharing and meeting; we also show one of the flats' bathrooms, designed in the name of the principles of *design for all*: a space of intimacy that does not discriminate, but rather is inclusive, and easily customisable according to the needs of the individual user.

1 - socialisation: the corridors are now wide, and one of the two walls overlooks the central cloister, which can be appreciated through large windows. The other wall, however, provides access to the small flats. The corridors are equipped with individual seating, sofas, indoor plants and modern longitudinal lighting systems, which amplify the dimensions of the space and contribute to making it cosy and lively.

2 - materials and finishes: here, as throughout the facility, it is believed that design for all should dominate the architectural choices. A non-slip floor, which is easy to clean and maintain, is undoubtedly necessary to best meet the needs of guests with disabilities and motor problems, nevertheless all users can benefit from this type of choice.

3 - accessible sanitary facilities: the toilets in the flats are equipped with sanitary facilities suitable for people with reduced mobility, allowing them to move around comfortably without architectural barriers. Everything here, from the type of wall-hung sanitary fixtures, to the height of the cabinet above the washbasin, to the bathtub with flap, allows everyone to feel 'at home'. In particular, as suggested by the best interior design manuals, the toilet and bidet are of the wall-hung type, as is the washbasin, which being wall-hung allows a wheelchair to 'slip' into the lower space for easy use. The washbasin is adjustable in height, which will never be less than 80 centimetres, and the mirror located on the extrados of the cabinet door is adjustable in inclination to allow optimum use. Between the toilets there is a safety handle, which can be raised while moving on the toilet to be able to move more easily from the wheelchair to the toilet, and can instead be lowered to achieve greater stability and to use a fixed support to move back into the wheelchair. Finally, the bathtub with opening hatch allows one to transfer from the wheelchair to the seat included in the bathtub, simply by opening the hatch, and to exit with ease, minimising the possibility of slipping and falling once the bathtub has been emptied.

These choices should make it possible to optimise and improve life inside the flats, as they show sensitivity towards everyone, even the most fragile guests.

Lastly, *Figure 79* represents the longitudinal section of the hobby rooms, which are located on the north side of the building on the first and second floors. They are intended to be represented with a long continuous design, since the three spaces are conceived as a *unicum*, as a continuous band of different functions,

but all with a social vocation and the creation of a sense of community among the guests, especially among those staying in the structure for the longest time. All the rooms are equipped with common characterising elements, including sound-absorbing decorative panels and natural elements - potted plants - that are proven to bring psycho-physical wellbeing to those who live in the interiors.

The first room you see in the section is the *hobby room*: this is a room designed for socialising and recreation, where guests can make friends and share moments together. The room has an informal layout, with different types of seating (chairs, sofas, armchairs...), furnishing carpets, tables for board games, bookcases and shelves with games and accessories, and a billiard table. The lighting in the room is designed to entertain and decorate, in fact there are large and distinctive chandeliers on the ceiling, and they characterise and fill the space.

In continuity with the first room, there is then the so-called *quiet dining room*: a space that is reserved and silent, but not isolated, where guests who like it, who are more fragile, can enjoy mealtimes perhaps in the company of relatives or friends who have come to visit them for the day. It wants to be a space that embodies the concept of breaking down architectural barriers, prefiguring itself as an environment that embraces the needs of all. The lighting in this room is precise and tailored to the position of the furniture: each lamp specifically illuminates a table, for an enhanced experience.

Finally, the last room, the furthest away from the *hobby room* and therefore perhaps the quietest, is the *reading room*: a silent space, filled with sofas and armchairs, with low coffee tables and many shelves full of books, where guests can find an oasis of peace and virtually share a solitary, silent activity with other people in a common space. This experience is considered favourable compared to reading individually in one's own rooms.

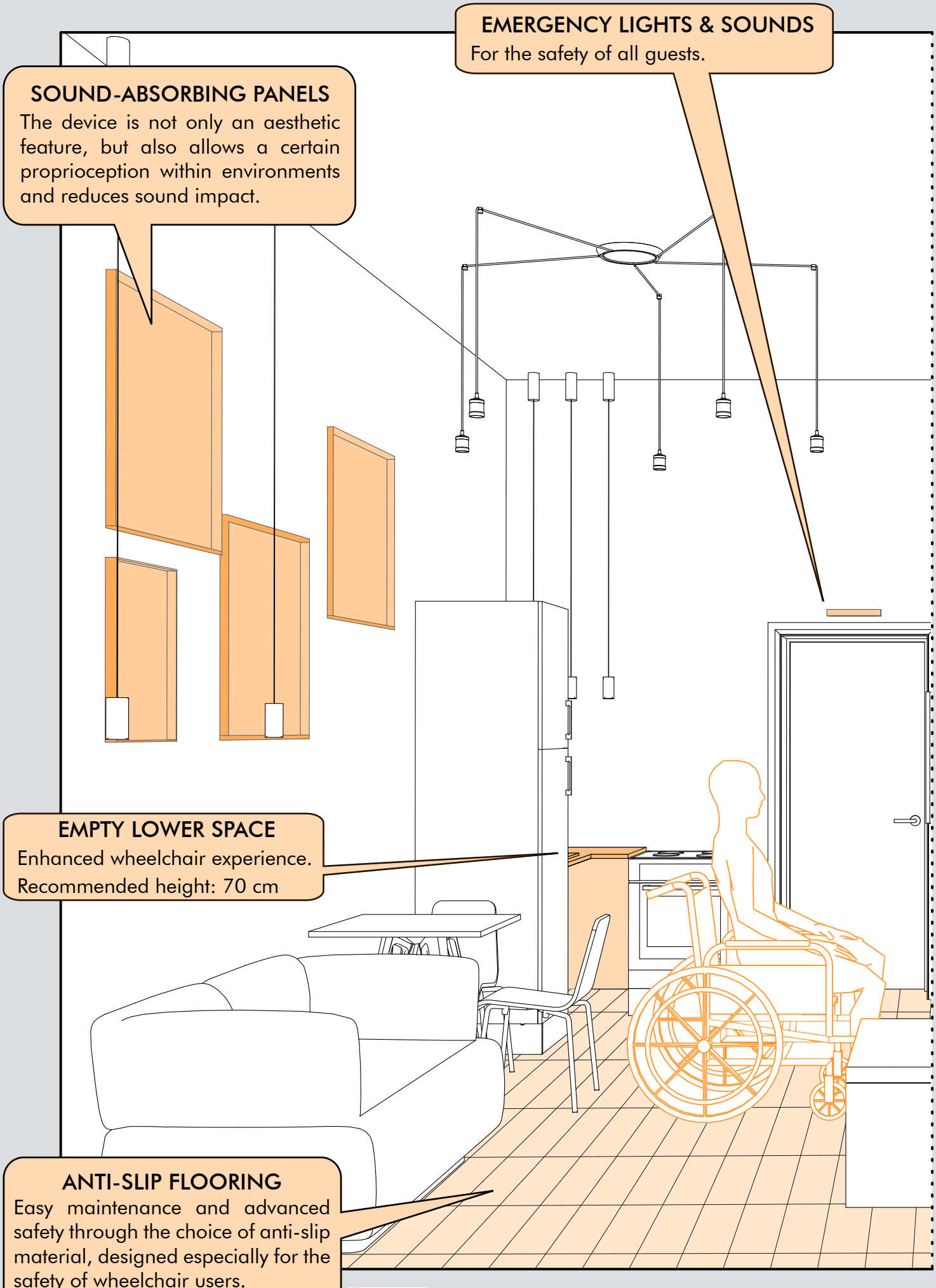
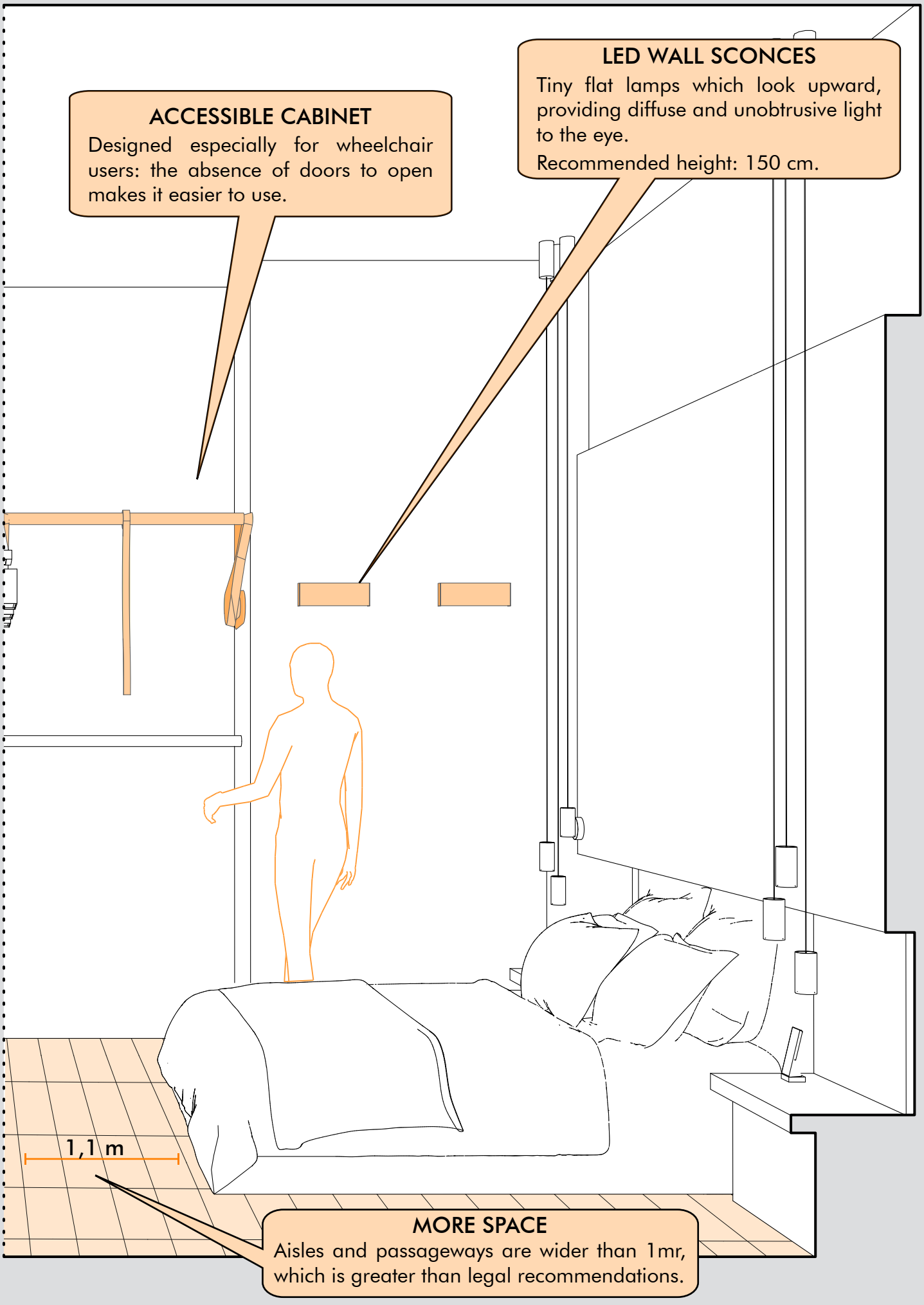

EMERGENCY LIGHTS & SOUNDS
For the safety of all guests.
SOUND-ABSORBING PANELS
The device is not only an aesthetic feature, but also allows a certain proprioception within environments and reduces sound impact.
EMPTY LOWER SPACE
Enhanced wheelchair experience.
Recommended height: 70 cm
ANTI-SLIP FLOORING
Easy maintenance and advanced safety through the choice of anti-slip material, designed especially for the safety of wheelchair users.

Figure 77.


ACCESSIBLE CABINET
Designed especially for wheelchair users: the absence of doors to open makes it easier to use.
LED WALL SCONCES
Tiny flat lamps which look upward, providing diffuse and unobtrusive light to the eye.
Recommended height: 150 cm.
1,1 m
MORE SPACE
Aisles and passageways are wider than 1mr, which is greater than legal recommendations.

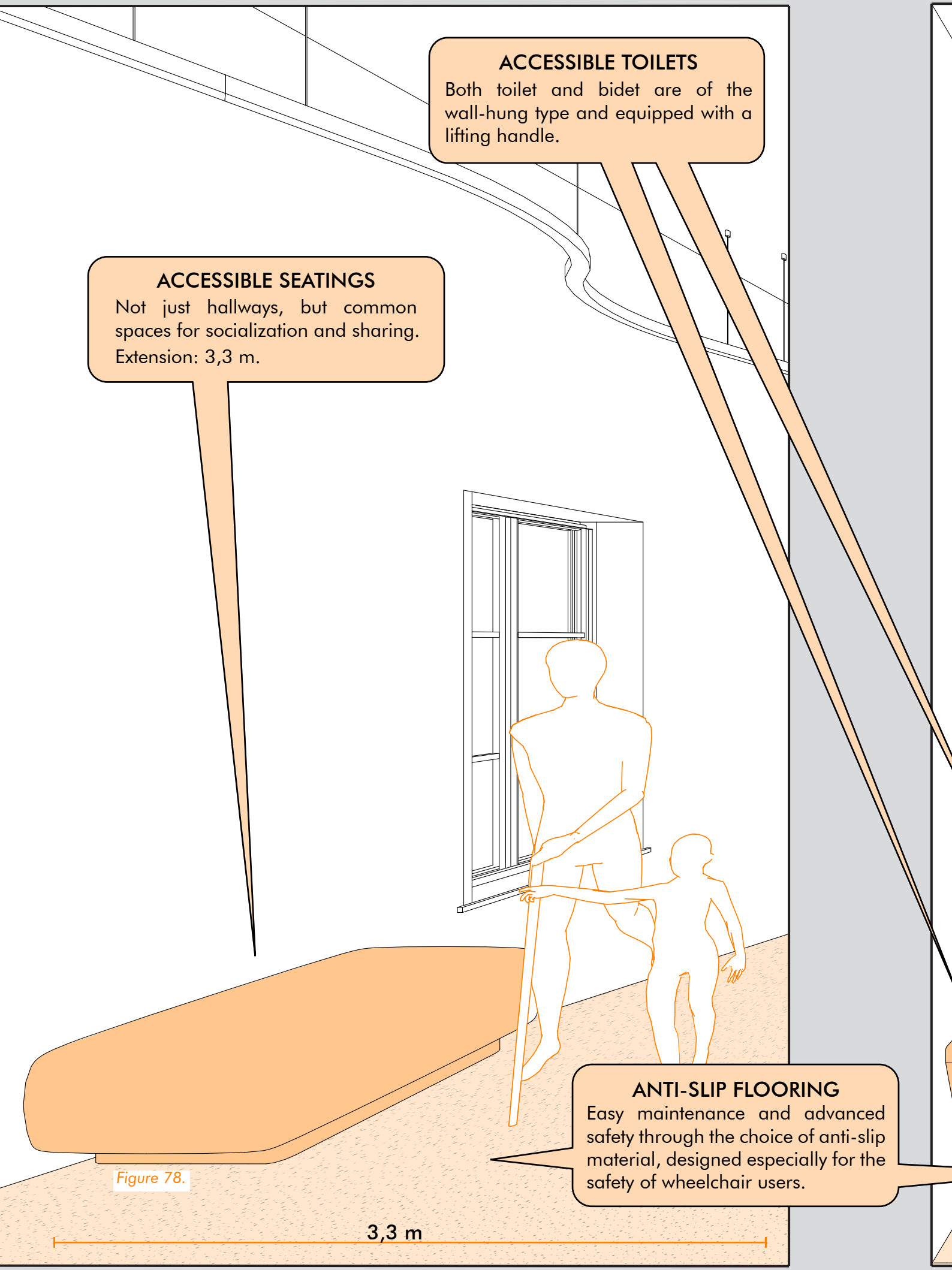
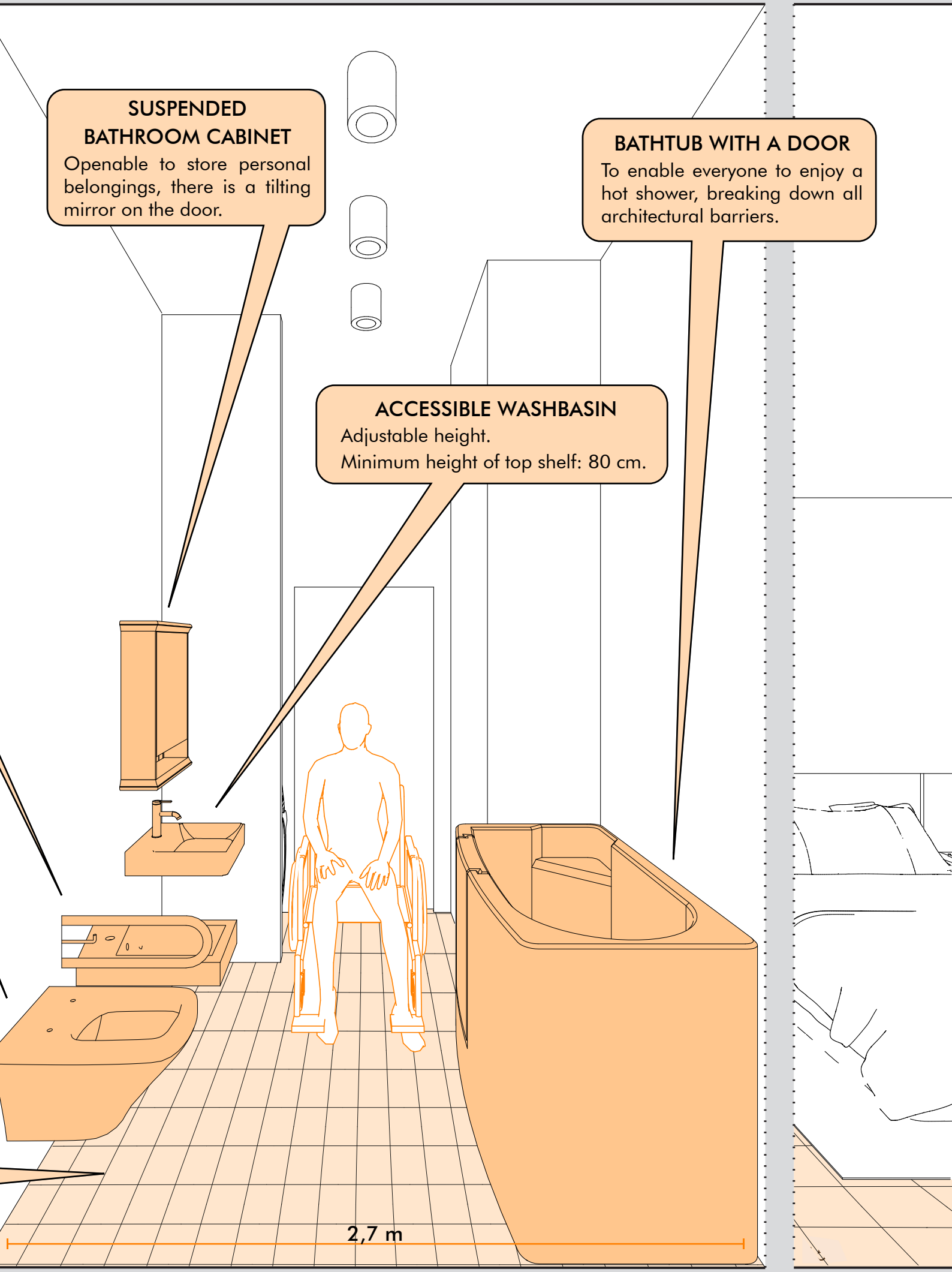

ACCESSIBLE TOILETS
Both toilet and bidet are of the wall-hung type and equipped with a lifting handle.
ACCESSIBLE SEATINGS
Not just hallways, but common spaces for socialization and sharing.
Extension: 3,3 m.
ANTI-SLIP FLOORING
Easy maintenance and advanced safety through the choice of anti-slip material, designed especially for the safety of wheelchair users.
3,3 m

Figure 78.


SUSPENDED BATHROOM CABINET
Openable to store personal belongings, there is a tilting mirror on the door.
BATHTUB WITH A DOOR
To enable everyone to enjoy a hot shower, breaking down all architectural barriers.
ACCESSIBLE WASHBASIN
Adjustable height.
Minimum height of top shelf: 80 cm.
2,7 m

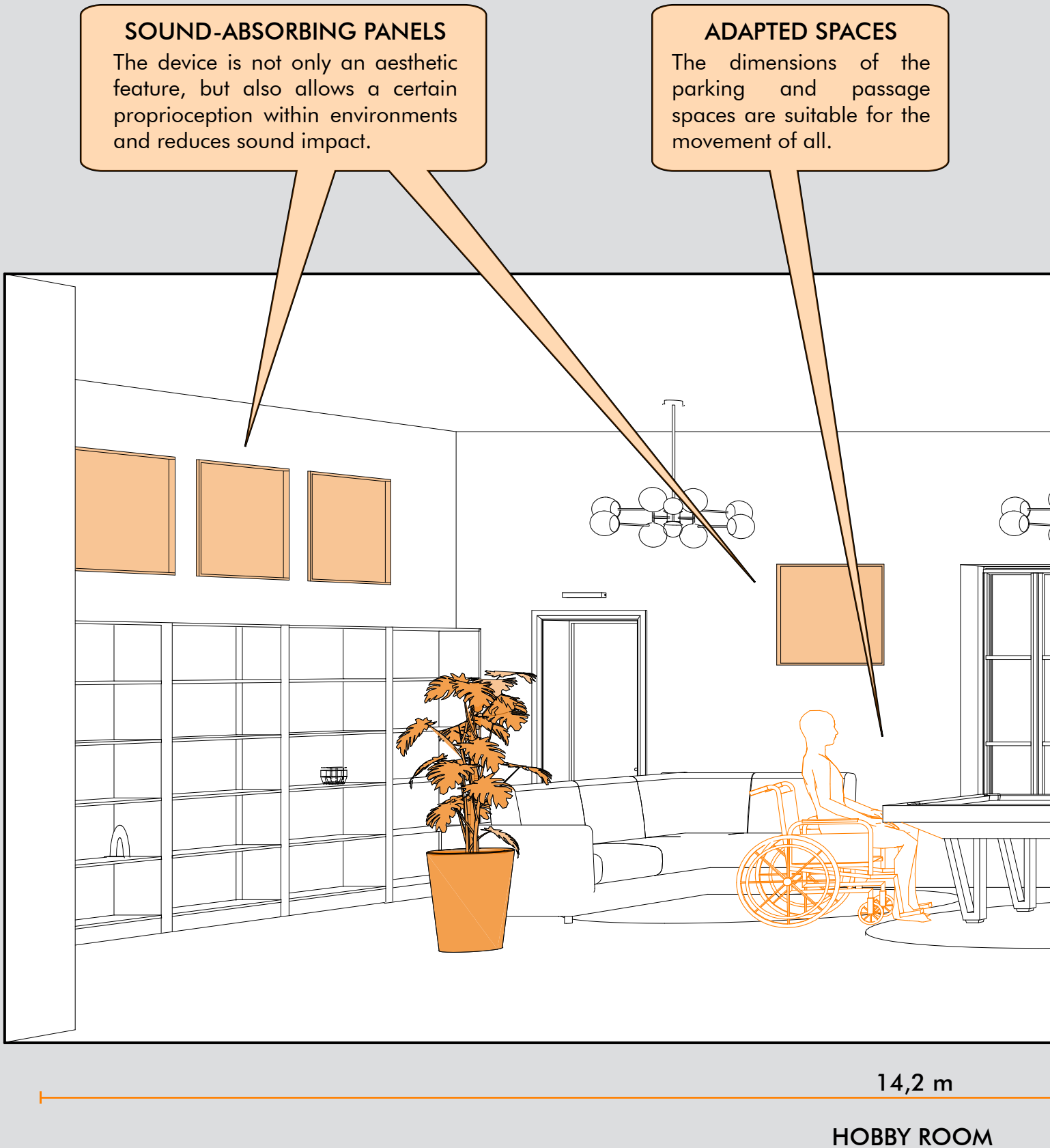
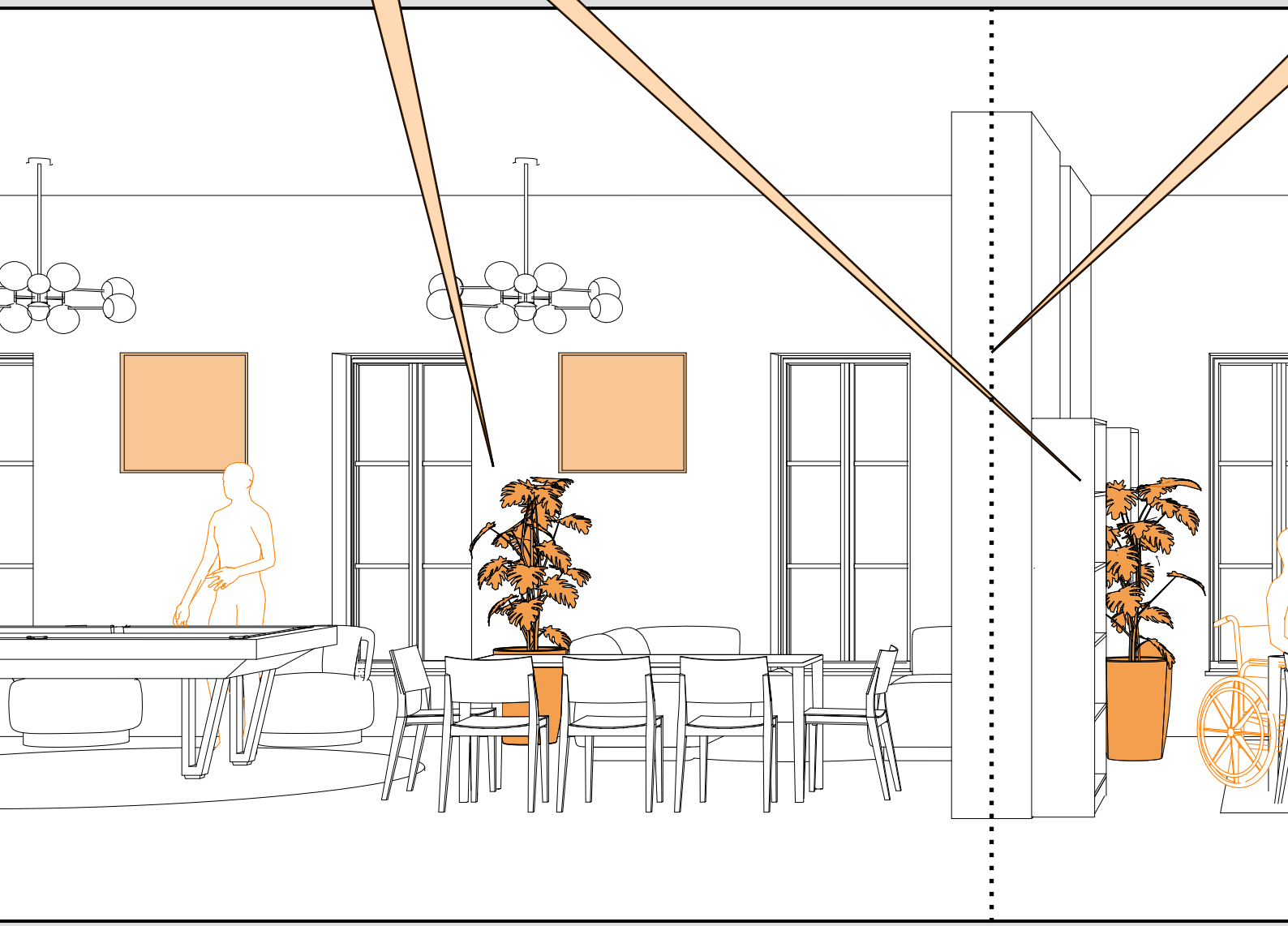

SOUND-ABSORBING PANELS
The device is not only an aesthetic feature, but also allows a certain proprioception within environments and reduces sound impact.
ADAPTED SPACES
The dimensions of the parking and passage spaces are suitable for the movement of all.
14,2 m
HOBBY ROOM

Figure 79.

NATURAL ELEMENTS

The presence of natural elements, such as pot plants, contributes to a better environmental quality and thus constitutes an important element of psychophysical well-being.



ATTACHMENTS

Allegato 1: Vincolo storico-artistico del Seminario, 4 aprile 2007.

Ministero per i Beni e le Attività Culturali

DIREZIONE REGIONALE PER I BENI CULTURALI E PAESAGGISTICI DELLA LIGURIA

IL DIRETTORE REGIONALE

VISTO il Decreto Legislativo 20 ottobre 1998, n. 368 *"Istituzione del Ministero per i beni e le attività culturali, a norma dell'art. 11 della legge 15 marzo 1997, n. 59"*, come modificato dal Decreto Legislativo 8 gennaio 2004, n. 3 *"Riorganizzazione del Ministero per i beni e le attività culturali, ai sensi dell'art. 1 della legge 6 luglio 2002, n. 137"*;
VISTO il Decreto Legislativo 30 marzo 2001 n. 165;
VISTO l'articolo 6 del Decreto Legislativo 8 gennaio 2004, n. 3, recante disposizioni transitorie e finali;
VISTO il Decreto Legislativo 22 gennaio 2004, n. 42 *"Codice dei beni culturali e del paesaggio, ai sensi dell'articolo 10 della legge 6 luglio 2002, n. 137"*, Parte Seconda, Beni culturali;
VISTO il Decreto Dirigenziale Interministeriale 28 febbraio 2005, recante le procedure per la verifica dell'interesse culturale del patrimonio immobiliare pubblico;
VISTO il D.P.R. 10 giugno 2004, n. 173 *"Regolamento di organizzazione del Ministero per i beni e le attività culturali"*;
VISTO il conferimento dell'incarico di funzione dirigenziale di livello generale di direttore regionale per i beni culturali e paesaggistici del 01/08/2007 conferito all'Arch. Pasquale Bruno Malara;
VISTO il D.D.G. 5 agosto 2004 e 12 agosto 2004 con i quali, ai sensi dell'art. 8, comma 3, del D.P.R. 10 giugno 2004, n. 173, è delegata ai Direttori Regionali per i Beni Culturali e Paesaggistici la funzione della verifica della sussistenza dell'interesse culturale nei beni appartenenti a soggetti pubblici e a persone giuridiche private senza fine di lucro, ai sensi dell'art. 12 del D. Lgs. 22 gennaio 2004, n. 42;
VISTO il D.P.R. 10 giugno 2004 n. 173, art 9 c. 2 lett. *c*) e c. 3;
VISTI l'art. 7 della L. 241/1990 e l'art. 14 del D. Lgs. 42/2004 concernenti le disposizioni in materia di avvio del procedimento;
VISTA la nota prot. n° 14880 del 04/04/2007 con la quale la Soprintendenza per i Beni Architettonici e per il Paesaggio della Liguria ha proposto a questa Direzione Regionale l'emissione della dichiarazione di riconoscimento di interesse culturale ai sensi del Decreto Legislativo 22 gennaio 2004, n. 42 dell'immobile appresso descritto;
VISTA la nota prot. n° 151 del 16/01/2007 con la quale la Soprintendenza per i Beni Archeologici della Liguria ha voluto precisare che il sedime dell'immobile presenta rischio archeologico in quanto prospiciente il complesso dell'ex convento di San Giacomo dei Minori Osservanti, fondato nel 1470 con il patrocinio di Francesco della Rovere (Papa Sisto IV) e delle più eminenti famiglie della città, è divenuto uno dei più fecondi centri culturali e artistici di Savona. Pertanto, in caso di scavi ed interventi nel sottosuolo del Seminario dovrà essere assicurata assistenza archeologica;
VISTO l'avvio di procedimento di rettifica del precedente DDR in data 08/10/2007 prot. N. 3023;
VISTO il precedente DDR 30/07/2007, non corretto, per un errato inserimento dei dati catastali, rettificato dal presente DDR;

RITENUTO che l'immobile

Denominato	**Seminario Arcivescovile**
provincia di	SAVONA
comune di	SAVONA
Loc.	Via Leopoldo Ponzone 5

Distinto al C.T. / C.F. al
foglio 26 particella 191 subalterno A

Confinante con
foglio 26 particella 275
foglio 26 particella 472
altro elemento: Via Leopoldo Ponzone, Via Giordano,
come dalla allegata planimetria catastale;

di proprietà del Seminario Arcivescovile di Savona, presenta **interesse Storico Artistico** , ai sensi dell'art. 10 comma 1 del D.Lgs. 22 gennaio 2004 n. 42, in quanto *L'edificio della fine del XIX Secolo rappresenta un'interessante testimonianza di edificio destinato a comunità religiose*, come meglio esplicitato nella relazione storico artistica allegata facente parte integrante e sostanziale del presente decreto;

DICHIARA

il bene denominato **Seminario Arcivescovile,** in Savona, Via Leopoldo Ponzone 5, meglio individuato nelle premesse e descritto negli allegati, di **interesse Storico Artistico** ai sensi dell'art. **10 comma 1** del **D.Lgs. 22 gennaio 2004, n. 42**.
L'Immobile rimane quindi sottoposto a tutte le disposizioni di tutela contenute nel predetto Decreto Legislativo.
Precisa che, vista la nota della Soprintendenza per i Beni Archeologici della Liguria in data 16/01/2007 con prot. 151, già riportata in premessa, il sedime dell'immobile presenta rischio archeologico in quanto prospiciente il complesso dell'ex convento di San Giacomo dei Minori Osservanti, fondato nel 1470 con il patrocinio di Francesco della Rovere (Papa Sisto IV) e delle più eminenti famiglie della città, è divenuto uno dei più fecondi centri culturali e artistici di Savona. Pertanto, in caso di scavi ed interventi nel sottosuolo del Seminario dovrà essere assicurata assistenza archeologica; pertanto si richiamano le norme del D.Lgs. 22 gennaio 2004, n. 42, "Codice dei Beni Culturali", che si riferiscono anche a beni non espressamente tutelati ed in particolare agli artt.28 "misure cautelari e preventive", 90 "scoperte fortuite", 91 "appartenenza e qualificazione delle cose ritrovate".
La planimetria catastale e la relazione storico artistica fanno parte integrante del presente decreto, che verrà notificato al proprietario ed al Comune di SAVONA.

A cura di questo Istituto esso verrà, quindi, trascritto presso la Conservatoria dei Registri Immobiliari ed avrà efficacia anche nei confronti di ogni successivo proprietario, possessore o detentore a qualsiasi titolo del bene.
Avverso il presente decreto è ammesso il ricorso amministrativo al Ministero per i beni e le attività culturali ai sensi dell'articolo 16 del D. Lgs. 22 gennaio 2004, n. 42.
Sono, inoltre, ammesse proposizioni di ricorso giurisdizionale al T.A.R. competente per territorio a norma degli articoli 2 e 20 della Legge 6 dicembre 1971, n. 1034 e successive modificazioni, ovvero ricorso straordinario al Capo dello Stato ai sensi del D.P.R. 24 novembre 1971, n. 1199.

Genova, li 24 DIC. 2007

Il Responsabile del Procedimento
Arch. Maria Di Dio

IL DIRETTORE REGIONALE
Pasquale Bruno Malara

Ministero per i Beni e le Attività Culturali

SOPRINTENDENZA PER I BENI ARCHITETTONICI E PER IL PAESAGGIO DELLA LIGURIA

SAVONA/MON 186;
Seminario;
Via Leopoldo Ponzone, n.5;

Relazione Storico- Artistica

Il Seminario Vescovile costruito su un'area di proprietà del Canonico Leopoldo Ponzone, compresa tra la strada della Tagliata e la valletta di S.Giacomo, verrà edificato tra il 1887 e il 1890.

L'edificio costituisce la prima impegnativa opera , per rilevanza di tema e per mole dimensionale, dell'ingegnere Alessandro Martinengo (1856-1933). Gli studi preliminari dell'impianto distributivo prevedono spazi organizzati intorno ad un cortile centrale, con corpi di fabbrica allungati e su più piani riprendendo lo schema distributivo di edifici destinati ad una numerosa comunità religiosa.

La soluzione definitiva si presenta impostata su due corpi di fabbrica paralleli, sviluppati per la lunghezza della facciata principale esposta a sud, collegati da due corpi ortogonali a formare un vasto cortile porticato centrale.

L'imponente edificio del Seminario Vescovile, caratterizzato da un deciso rigore formale, è costituito da un corpo di fabbrica a tre piani fuori terra con pianta piuttosto articolata, con due corpi allungati e paralleli collegati da due corpi ortogonali arretrati rispetto alle testate dei due principali, creanti un ampio cortile quadrato porticato centrale e due ulteriori cortili laterali rettangolari, edificati su tre lati.

L'intero edificio è caratterizzato nei prospetti da una decisa sobrietà del linguaggio compositivo e decorativo. Il prospetto principale con l'ingresso rappresenta la parte pubblico-rappresentativa del manufatto con soluzioni architettoniche improntate ad una decisa linearità; il fronte viene scandito dall'articolazione dei due avancorpi alle estremità laterali che modulano l'eccessivo sviluppo longitudinale senza interromperne la continuità. La parte centrale è caratterizzata da un coronamento dell'altezza di un piano con tre aperture a trifora; il basamento presenta un leggero motivo a bugnato ricavato nell'intonaco.

I motivi decorativi del prospetto principale, con richiami a forme del primo rinascimento, presentano anche legami con la tradizione toscana, lombarda e con contaminazioni speudomedievali, derivanti dalla formazione eclettica torinese del progettista. I fianchi dell'edificio sono scanditi solo dalla frequenza delle bucature mentre il fronte posteriore presenta il caratteristico rivestimento in lastre di ardesia - "inchiappata"- alla ligure per proteggere le superfici esposte a tramontana. L'interno dell'edificio è caratterizzato da tre corpi scala e da lunghi corridoi - galleria che consentono la distribuzione interna. Gli ambienti al piano terra presentano soffitti con volte in muratura, di particolare pregio gli ambienti della cappella e del refettorio; al secondo piano è presente una seconda cappella. Particolarmente suggestivi gli ambienti e le gallerie prospettanti sul cortile porticato interno.

L'edificio è individuato dal mappale 191/A del foglio 26 del comune di Savona

L'edificio della fine del XIX secolo rappresenta un'interessante testimonianza di edificio destinato a comunità religiose e come tale se ne ritiene motivata la tutela all'ex D.Lgs. 42/2004

Ministero per i Beni e le Attività Culturali

SOPRINTENDENZA PER I BENI ARCHITETTONICI E PER IL PAESAGGIO DELLA LIGURIA

Fonti: M. Ricchebono, Il seminario Vescovile: un palazzo e un quartiere in La quadreria del Seminario Vescovile, 2006;
M.Ricchebono, C.Varaldo, Savona, Sagep 1982; Archivio Martinengo - Savona.

- Tratto dalla relazione storico-artistica trasmessa dalla proprietà

IL FUNZIONARIO DI ZONA
(arch. Rossella Scunza)

IL FUNZIONARIO INCARICATO
(arch. Carmelo Di Fonzo)

Visto: IL SOPRINTENDENTE
(arch. Giorgio Rossini)

CONCLUSION

I had the opportunity to develop a thesis project on a real case study, and this has been a great privilege for me. The Bishop's Seminary really exists, I went inside, talked to those who cherish the structure and still run it today. I talked with the project commissioners, discussing possible scenarios for transforming the building, drawing and making attempts, until I found the most suitable scenario for the site. I found it a wonderful experience, which enriched me a lot.

The Seminary's transformation from a 'memory' of an inevitably declining ecclesiastical and educational past into a resource for the future and a new tourist hub for the Riviera di Ponente is certainly something that will leave its mark. According to recent data, in fact, the number of Catholic Christians is increasing a little bit all over the world, except in Europe, where between 2020 and 2021 the number of Catholics decreased by 292,000[48]. Moreover, the Seminary has not been used as such for several years. On the other hand, as already addressed, tourism is growing (except for the period of the Covid-19 pandemic) as is the supply of accessible accommodation. The Seminary would fit into a new trend, building on its historical features and enviable location. On the other hand, I believe that the transformation of the Seminary into a special accommodation facility is a good transformation with respect to the area in which the facility is located: numerous jobs would be created, seasonal but not only, precisely because of the rehabilitative and all-year-round nature of the site. In fact, certain features of the project, such as the refectory and kitchen service, the part relating to hosting institutional or private conference events, the possibility of renting a room and using the day and night care, rehabilitation, security and rescue service, and finally the possibility of using the hot outdoor swimming pool are all factors that can attract guests not only in the summer, when the season is nicer, the heat and sun rage, and people take a few weeks off from work; the Bishop's Seminary of Savona will be open all year round, offering the opportunity to 'disconnect' from one's routine and immerse oneself in a timeless oasis, surrounded by greenery and overlooking the sea, at all

48 Agenzia FIDES (2021). *Le statistiche della chiesa cattolica*. Online

times of the year.

I believe that the structure can really make the most of its features, while respecting and protecting the historical and artistic significance of some of its parts. The project developed in collaboration with my team has the ambition of bringing the Bishop's Seminary of Savona back to life.

The approach to the project was a succession of stages that I would define as nearly logical: firstly, the initial brainstorming with the client made it possible to rule out other possible transformations and instead to identify the winning format, the formula most suited to the site in question - among other things, the possibility of transforming the Seminary into a social housing structure was initially considered, leveraging precisely the structure's current partial use as a shelter for individuals in socio-economic difficulty and imagining expanding this function to the entire structure. Secondly, historical information about the site was found, as well as official documentation regarding the protection and historical-artistic constraint of certain features specifically. This made it possible to categorise the different spaces of the Seminary as 'modifiable' or 'untouchable', and was necessary to determine what I would call the 'operational limits' of the project: in fact, the transformation project agreed upon with the client was cut *ad hoc* on all the unrestricted areas, and was therefore a *site-specific* project. Subsequently, the on-site visit carried out by our team at the building proved to be extremely useful: we were able to talk to the managers of the site, and to 'experience' the current architectural layout of the Seminary.

Above all, to be able to walk through the narrow central corridors of the upper floors, to be able to admire the cloister from different angles, to be able to see the abundance of volumes kept in the library, were important experiences for me: they allowed me to 'touch with my own hands' the special characteristics of the seminary, and to clearly identify its strengths and weaknesses. As if we had carried out a real S.W.O.T.[49], analysis, we were thus able to understand where to intervene, and with what intensity.

The analyised current functions of the site, let to a comparison with those that would be pertaining to the new project: some would remain, others would be replaced, to adapt the structure to its new function. And finally, the most important part: the subdivision of the project into macro-areas, into separate functional units with different identities. In fact, initially in order to facilitate communication of the project to the client, it was decided to subdivide the project into 'functional zones': each floor of the building was subdivided in turn into spaces dedicated to different activities, united by different users, types of access, different timetables, functions and architectural and plant engineering requirements. Once we saw that the project was clear when approached and explained using these macro-areas, we proceeded with their definition and development.

49 "Strengh, Weaknesses, Opportunities and Threads".

The subdivision into macro-areas is also very useful to 'compartmentalise' the interventions, and to be able to organise a timetable for the renovation of the site, which can be tackled gradually, since the structure is very large (as seen, the covered floor area is approximately 7,000 m^2). Thanks to this compartmentalisation, the degrees of intensity of the interventions have been defined, so as to better communicate with the parties which areas will be more radically modified and which, on the other hand, will more or less maintain their original appearance and layout.

The major intervention on the ground floor is the inclusion of the recently built block within the functional programme of the plan: in fact, until today the new building, the superfetation behind the main entrance to the Seminary, has never been completed, nor has it ever been used; the intention is to use this block, already built and condoned, to increase the surface area and therefore the offer of the ground floor, which is the one that communicates most with the outside. On the upper floors, on the other hand, the intervention with the greatest impact is the reversal of the horizontal circulation from central to peripheral, allowing for larger rooms and enhancing the circular walkway facing the central cloister. The intention is to give a community sense to the circulation spaces as well, and so this intervention seems to succeed. Some of the Seminary's current functions will be maintained and enhanced: the area dedicated to hosting events and conferences, as well as the kitchen and refectory area, and the religious reception, are aspects that will also see a future in the Seminary's future adaptive reuse project. Other aspects will be added or expanded, such as the rehabilitation unit, accessible rooms, and staff services. Other parts of the complex will be improved and enhanced, such as the large open space surrounding and containing the main building.

I believe that the impact that the intervention will have on the community and the area will be broad and far-reaching, and I am happy to have been part of the team working on the adaptive reuse project of such a large building with infinite possibilities.

I hope that soon the 'dream of a Seminary becoming a local community hub' will become a reality, and I am proud to have been part, at least for a while, of the transformation journey.

BIBLIOGRAPHY

Agenzia FIDES (2021). *Le statistiche della chiesa cattolica*. Online resource.

Aigwi, I. E., Duberia, A. & Nwadike, A. N. (2023). *Adaptive reuse of existing buildings as a sustainable tool for climate change mitigation within the built environment*. Sustainable Energy Technologies and Assessments, 56 https://doi.org/10.1016/j.seta.2022.102945

Alfsen, K.H., Fuglestvedt, J., Seip, H.M., Skodvin, T. (2000). *Climate Change - Scientific background and process*. CICERO (Centre for International Climate and Environmental Research) Report, 2000:1.

Altomonte, S. (2009). *Climate Change and Architecture: Mitigation and Adaptation Strategies for a Sustainable Development*. Journal of Sustainable Development.
https://doi.org/10.5539/jsd.v1n1p97

Arfa F. H., Lubelli B., Quist W. & Zijlstra H. (2022). *Adaptive Reuse of Heritage Buildings: From a Literature Review to a Model of Practice*. The Historic Environment: Policy & Practice, 13 (2), 148–170.
https://doi.org/10.1080/17567505.2022.2058551

Assereto, G. (2007). *La città fedelissima. Savona e il governo genovese tra XVI e XVIII secolo*. Online at: https://www.academia.eu

Assoporti (2012). *Porti e Mediterraneo*. Online resource.

Azari, R. & Abbasabadi, N. (2018). *Embodied energy of buildings: a review of data, methods, challenges and research trends*. Online: Elsevier, Energy and Buildings. https://doi.org/10.1016/j.enbuild.2018.03.003

Baratta, A. F. L., Conti, C., Tatano, V. (2023). *Manifesto lessicale per l'Accessibilità Ambientale. 50 parole per progettare l'inclusione*. Conegliano: Anteferma Edizioni.

Bordas Eddy, M. (2017). *Universal Accessibility. On the need of an empathy-based architecture*. Tampere: Tampere University of Technology, School of Architecture, Housing Design, Publication 26.

Desalvo, V. (2019). *Il Liberty di Savona, non solo uno stile ma l'identità di una città*. Roma: La Repubblica. Cultura, X, 2 gennaio 2019.

Diocesi di Savona-Noli (2022). *Scheda di Censimento dei beni architettonici*.

Fondazione Symbola and Unioncamere (2016). *Io sono cultura. L'Italia della*

qualità e della bellezza sfida la crisi. Online.

Gaballo, M. & Mecca, B. (2021). *Adaptive Reuse and Sustainability Protocols in Italy: Relationship with Circular Economy*. Sustainability, 13(14), 8077. https://doi.org/10.3390/su13148077

IEA (2020). *Energy Technology Perspectives 2020*. IEA, Paris. https://www.iea.org/reports/energy-technology-perspectives-2020

IEA (2023). *World Energy Outlook 2023*. IEA, Paris. https://www.iea.org/reports/world-energy-outlook-2023?language=it

International Monetary Fund (2023). *World Economic Outlook: Navigating Global Divergences*. Washington, DC.

IPCC (2007). *Climate Change 2007: Mitigation. Contribution of Working Group III to the Fourth Assessment Report of the Intergovernmental Panel on Climate Change*. IPCC, Geneva, Switzerland.

IPCC (2023). *Climate Change 2023: Synthesis Report. Contribution of Working Groups I, II and III to the Sixth Assessment Report of the Intergovernmental Panel on Climate Change*. IPCC, Geneva, Switzerland. https://doi.org/10.59327/IPCC/AR6-9789291691647

ISTAT (2023). *Il Censimento permanente della popolazione in Liguria*. Online resource.

Lanz, F. & Pendlebury, J. (2022) *Adaptive reuse: a critical review.* The Journal of Architecture, 27(2, 3), 441-462.

Latouche, S. (2008). *Farewell to Growth*. Cambridge: Polity Press.

Le Corbusier, (1923). *Vers une architecture*. Milano: Longanesi.

Marinetti, F. (1909) *Manifeste du Futurisme*. Paris: Le Figaro.

Norman, D. (1988). *The Psychology of Everyday Things*. New York: Basic Books.

Oakley, K. P. (1944) *Man the Tool-Maker.* 55(2), 115-118. https://doi.org/10.1016/S0016-7878(44)80012-8

Pezzini, I. e Finocchi, R. (2020). *Dallo spazio alla città. Letture e fondamenti di semiotica urbana*. Milano: Mimesis, pp. 185-202.

Regione Liguria (2020). *Piano del turismo 2020*. Online resource.

SRM (2024). *Port infographics, update 2024*. Pp. 25. Online at: https://www.sr-m.it/it/cat/prod/322810/port-infographics-2024.htm

Steemers, K. (2003). *Towards a research agenda for adapting to climate change*. Building Research and Information, 31(3–4), 291-301.

Stone, S. (2020). *Undoing Buildings: Adaptive Reuse and Cultural Memory*. Built Heritage, 6 (32). https://doi.org/10.1186/s43238-022-00080-y

World Tourism Organization (2021). *Accessibility and Inclusive Tourism Development in Nature Areas – Compendium of Best Practices*. Madrid: World Tourism Organization (UNWTO).

World Health Organization (2024). *World health statistics 2024: monitoring health for the SDGs, sustainable development goals*. Online resource.

ACKNOWLEDGMENTS

Nella parte conclusiva di un percorso tanto significativo quanto quello della laurea magistrale, trovare il modo di "chiudere in bellezza" e lasciare un ricordo che sia all'altezza del percorso e delle esperienze vissute è un processo che devo agli altri ma anche e soprattutto a me stessa. Mi rendo conto oggi più che mai che non sarei dove sono, senza l'aiuto e il supporto delle persone per me più importanti. Vorrei ricordare questo giorno come una rivincita sui momenti negativi che ho affrontato durante questo percorso, e ringraziare chi, con pazienza e supporto, mi ha teso la mano ogni volta che mi ha vista vacillare.

Mamma, con il tuo amore sei senz'altro il collante della nostra famiglia, mi insegni il significato della pazienza e del rispetto ogni giorno, mi travolgi con il tuo sorriso affettuoso e i tuoi occhi chiari e mi hai insegnato tanto, anche in questi due anni lontane.

Papà, uomo premuroso e silenzioso, nei tuoi silenzi leggo tanto affetto e tanta attenzione nei confronti del prossimo. Ti ringrazio per tutte le volte che hai saputo leggere tra le righe delle mie parole, e hai saputo darmi un sostegno costante e incondizionato.

Francesca, grazie per il tuo affetto, per i tuoi sorrisi e le risate che mi fai fare, a volte sei proprio la sorella di cui tutti avrebbero bisogno.

Marcello, sei entrato da poco nella mia vita e provo già un affetto immenso per te, pensare ai tuoi sorrisi e alle tue prime corse impacciate per casa mi ha dato la motivazione per andare avanti e sognare di condividere questo giorno anche con te, anche se tu ancora non ne comprendi il significato.

Leonardo, non basterebbe un'enciclopedia per racchiudere la gratitudine e l'amore che provo nei tuoi confronti. Nonostante la lontananza sei stato al mio fianco in ogni secondo di questo percorso, e ne hai vissuto la passione e le difficoltà in ogni passo. So di poter contare su di te per qualsiasi cosa, non hai fatto altro che dimostrarmelo. Il tuo sorriso dolce, il tuo sguardo intelligente e la tua premurosità nei confronti di tutti mi fanno innamorare di te ogni giorno come se fosse il primo, ti sono grata di essere parte della mia vita.

Anna, Emanuela, Isabella, siete amiche molto importanti per me. Sono felice che siate parte della mia vita da sempre. Mi riportate indietro nel tempo e mi fate ridere e capire le cose anche quando non ve ne accorgete. Sono fiera dei traguardi che avete raggiunto in questi anni e vi ringrazio infinitamente per avermi ascoltata e supportata ogni volta che ne avete avuto l'occasione.

Giulia, dolce e attenta amica, grazie per la tua sincerità, per la dolcezza delle tue parole puntuali, e per dimostrarmi continuamente il tuo affetto con piccoli gesti. Ti ammiro molto e ti ringrazio di accompagnarmi sempre, di ascoltarmi e di fare sempre il tifo per me.

Zahra e Hosna, siete state il mio punto di riferimento in questi due anni a Torino. Ho imparato tanto da voi, avete condiviso con me molto della vostra cultura e avete curiosato molto nella mia. Sono felice di aver incontrato due ragazze solari, chiacchierone e intraprendenti come voi, e vi auguro tutto il meglio che la vita saprà offrirvi.

Zahra and Hosna, you have been my reference point during these two years in Turin. I have learnt a lot from you, you have shared a lot of your culture with me and you have delved a lot into mine. I am happy to have met two sunny, talkative and enterprising girls like you, and I wish you all the best that life will offer.

Infine, con gratitudine mi rivolgo alle mie guide, il professor Lorenzo Savio e la professoressa Gentucca Canella: mi avete guidata in un percorso lungo e decisivo con tanti stimoli, da voi ho ricevuto supporto e rispetto. Il dialogo costante e gli scambi di idee e visioni circa il progetto sono stati un lavoro senz'altro orchestrale, e vi ringrazio per avermi aiutata ad affrontare il progetto in ogni suo aspetto. Soprattutto, mi avete permesso di raggiungere questo giorno con orgoglio nei confronti del lavoro svolto. Ciò è anche merito vostro e della qualità del percorso svolto assieme, e vi ringrazio di cuore.

Ringrazio anche il resto del team che ha collaborato al progetto di riuso adattivo del Seminario Vescovile di Savona, ovvero l'arch. Ja-Zhen Chang e la professoressa Daniela Bosia.